

Synopsis of Vocal Musick :

CONTAINING

The Rudiments of Singing Rightly any Harmonical Song,
DELIVERED

In a Method so Solid, Short and Plain, that this ART may now be
Learned more Exactly, Speedily and Easily, than ever heretofore.

Whereunto are Added

Several PSALMS and SONGS of Three Parts.

COMPOSED BY

English and Italian Authors for the benefit of young Beginners.

By A. B. Philo-Mus.

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acc. 16780

TO ALL
Ingenious Lovers of MUSICK.



Although in this Age Books of all sorts do abound, yet in some Cases there will be still need of writing more. When many Mysteries do remain still undiscovered, no man will doubt, but it is the duty of any Ingenious Lover of a Science, to bring the Truth to Light according to his utmost ability. If any will say, shall we be wiser than our Forefathers, to endeavour the discovery of that which they could never find out? The Answer is clear, Truth is the Daughter of Time. A Pigmy upon a Gyants shoulder may see farther than the Gyant himself. Even so, one enjoying the Labours of those, that have gone before, may see as far as they did, and by wading into further depths, may go farther then they, Upon this account it doth more peculiarly belong to every Ingenious Lover of an Art or Science, to continue the work, where they left it, to add to the stock of knowledge to be clear, where they were confused, to turn into the way, where they went out, and to bring those

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those things to light, that have been hidden from them, If they further urge, that they are come to the very Zenith and top of all kind of Learning, and that they know already all what they need to know: daily experience will shew the contrary, to wit, that many things are reserved for the industry and diligence of the latter times, and that there will be just occasion of writing new Books, as long as new matter remains to be published to the World. Especially is this more evident in the excellent Art and Science of Musick, which transcendeth all others of its rank, because of its profound mysteries, which have many times put the most learned Professors thereof into great admiration. Therefore in this latter Age the most learned and renowned Alstedius, Des Cartes, and Kircherus, have not thought it any disparagement to make a further, clearer and fuller Discovery, both of the Theoretical and Practical Parts of this Noble Science, shewing such a way of an improvement thereof, that those things which are concealed, may be fully discovered; those which are imperfect, compleated; and those which are doubtful, cleared by evident demonstration. But because the Operation and Experience of the Practical Part of Composing, require the study and expence of many years, and so many excellent Tunes for Air, Variety, and Substance are at present Composed by divers eminent Authors, amongst several Nations: to condescend to the meanest Capacity of Beginners, who intend onely

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to spend but a small portion of time, and to reap the benefit of the Works of those eminent Composers, there are in this Treatise delivered so Solid, Short and Plain Principles and Rules, that whosoever desires to learn to Sing any composed harmonical Song, may now more exactly, speedily and easily, than ever heretofore attain thereunto. For, besides the Principles and Rules formerly published by divers other Professors of this Art, here are now delivered and demonstrated out of the foresaid famous Authors, the exact division of all the space, which any Sound can pass, into certain degrees, whereof the Scale of Musick doth consist, and the admirable Order of those degrees, their proportional dimensions or intervals, and also the exact agreeableness of the Cliffs and Syllables with them, and the generation of a Diapason or Eighth in b flat: by which means the very beginners will be not only delivered of that toilsome and troublesome torture of mutation of voices or syllables, which hath often caused many of them to despair of ever coming to any perfection; but they will also be very much enlightned, that they may know the transcendent vertue and excellency, that is comprehended in the due proportion of Musical Sounds, and gain a full satisfaction unto their Reason as well as to their Sense. Furthermore here are added twelve most usual Tunes of Psalms in Three Parts, Treble, Mean, and Bass; then twelve selected Tunes of divers English Authors, also in Three Parts, two Trebles and

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and a Bass, with twelve Selected Catches of three Voices; lastly fourteen Italian Tunes composed by Giovanni Giacomo Castoldi de Carrivaggio, also in Three Parts, two Trebles and a Bass, whereby beginners will have a sufficient store of Tunes to exercise themselves by degrees, till they going on further to more difficult Songs at length may come to some perfection, and be able to sing at the first sight any Harmonical Song to their own delightful Divertisement from their more serious Employments. No nobler and more pleasant Satisfaction can be afforded both to Sense and Mind than by this Art, which is known to none but to their own tryal and experience, and by how much the more one exerciseth himself herein, and becomes the more skilful, he will find and enjoy the more delight and pleasure. For the improvement then of all ingenious Lovers, these Rules are thus contrived, the certainty whereof hath been experienced by divers, and may likewise be further known unto others, if they please to try, understand and use them. Now not being willing to weary the Readers Patience, I shall only add, that if any shall (as I doubt not but they will) reap benefit hereby, I receive the end of my desires, and so rest

Your Servant for the common

A. B.

Reverendissimo in Christo Patri, ac Honoratissimo Domino,

D. GUILIELMO,

*Providentia Divina, Archiepiscopo Cantuariensi, Totius Angliæ Primate ac
Metropolitano, Regiæ Majestati à Sanctioribus Consiliis.*

VENERANDE VIR,



Itio ne vertatur, quod præfulgentis Tui Nominis minio, hujusce libelli mei frontispicium exornare non erubescam. Etenim licet nostris, quas victuras speramus, chartis, ceu Memorix Aris, ea præfigamus nomina, quæ studemus ad seram posteritatem transmittere, illos mitati, qui chara sibi nomina ab interitu, quantum pote est, vindicaturi, illa

EPISTOLA DEDICATORIA.

illa Palatiorum marmoribus insculpunt; nunc tamen è contrario, huic libello è musei umbra ad publicum gestianti, Lucem, quam à se non habet, ab illustri Tui Nominis sole scenerari studeo. Hoc deinde Numine Tutelari, à Zoilorum morsibus & Lemorum censuris iniquis, quicquid isthuc est opusculi, immune præstandum plane confido: Tuumque Nomen Venerandum in hoc Vestibulo ei futurum, quod aiunt Romæ in quodam sacello fuisse quondam Herculis clavam, quæ suo nidore canibus & muscis illud Delubrum inaccessum reddebat. Denique hosce meos labores Tuæ, Rev. Dign. inscribendo satius duxi, meum nomen inter illos profiteri, quibus eximiæ Tuæ Virtutes venerationi simul sunt & admirationi, & quos de Tuo Singulari Amore & Favore, præsertim erga literarum meliorum cultores perpetim gloriari juvat. Concede, Vir Summe, ut hoc tenui munusculo, cum in præsentiarum nil Te dignius ad manus habeam, in grati & Tibi devoti animi
moni-

EPISTOLA DEDICATORIA.

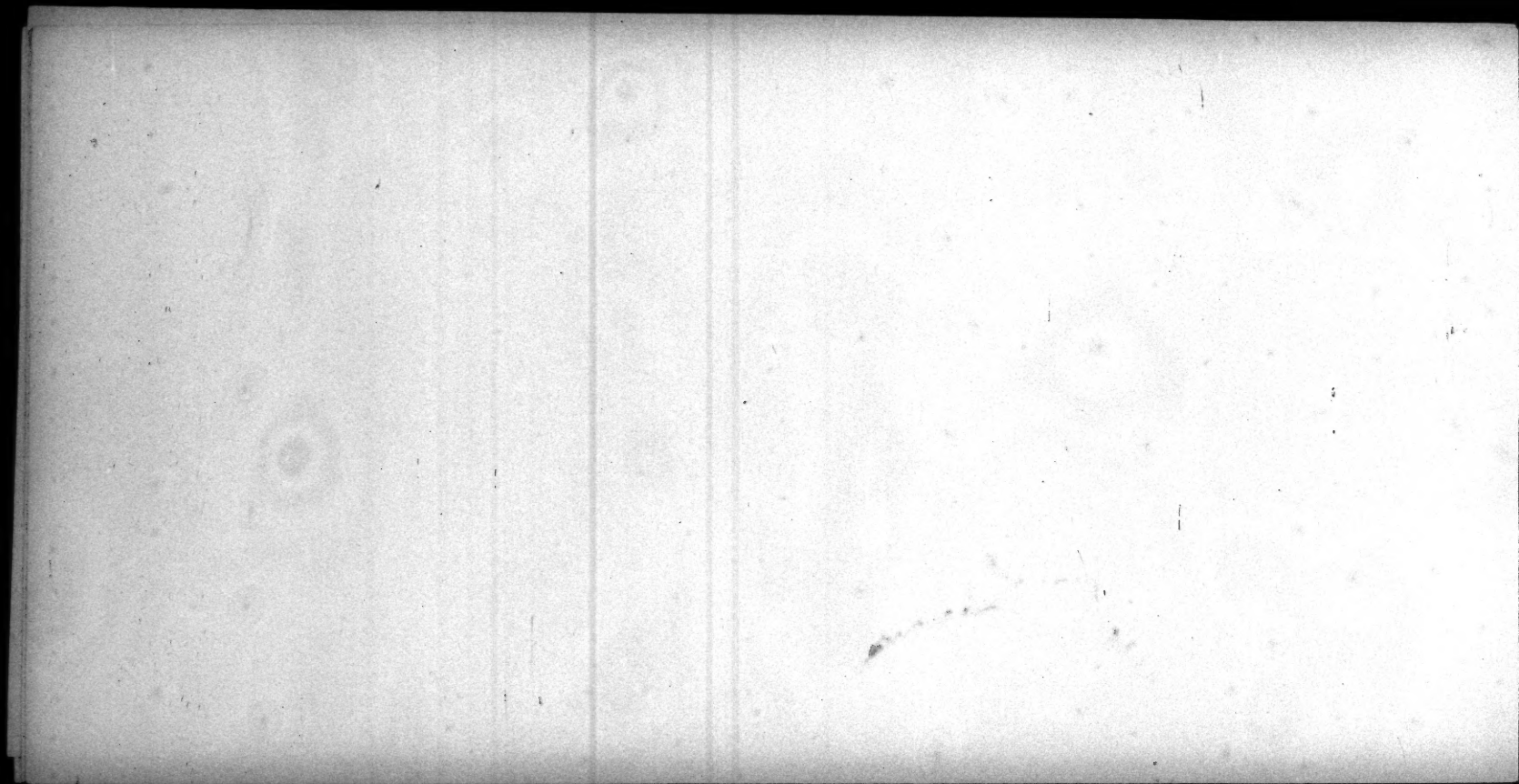
monimentum, Tuis in me litem meritis ; idque gratioſo at benigno ſuſcipe vultu, non tam æſtimato rei oblatae pretio, quam humillimo affectu offerentis, Tibi manſuri, quam diu hic Spiritus hos regit artus Devotiſſimi & Addictiſſimi : & donec id Solenniori modo conteſtandi mihi cœlitus affulgeat occaſio, Deum Opt. Max. indefinenter venerabor, ut Te quam diutiſſima Eccleſiæ & Rei publicæ ſuperſtitem eſſe jubeat, Tibique affatum benedicere pergat. Londini, è muſeo meo.

Prid. Cal. Decemb. Anno CIO IO CLXXX.

Ampliſſimæ Dignitatis Tuæ

Devotiſſimus & Obſequentiſſimus Cultor,

A. B.



Synopsis of Vocal Musick.

CHAP. I.

Of Vocal Musick in general.

Vocal Musick is an Art of expressing rightly things by Voice, for the sweet moving of the affections and the mind.

It is an Art, because it is busied about an object, which can be made, and is meet only for every Art.

For the formal object of it is Singing, wherein it directeth the understanding.

Its form is a right expression of things by voice, either monodically in a simple melodie, or Symphonically in a compounded.

A

The

The end and effect of it is, a sweet moving of the affections and the mind. For exhilarating the animal spirits, it moderateth gratefully the affections, and thus penetrateth the interiours of the mind, which it most pleasantly doth affect.

The means by which it is acquired are a frequent exercising of the voice, as well according to certain signs by which vocal melodies are represented, as according to the direction, either of a well tuned Instrument, or rather of an experienced Master.

The signs whereby vocal melodies are represented, are either of the melodies themselves, or of the Ornaments of them.

Signs of melodies themselves are either of sounds, or of things.

The signs of Sounds are either of the length, or of the thickness, or of the breadth of a sound.

Signs of the length of sounds do note their duration. And are either of the length of sounds it self, or of the touch, by which the length of sounds is measured.

The signs of the length of sounds it self, are either of the length of positive or present sounds, or of the length of privative or absent sounds.

Signs of the length of positive or present Sounds, are either primary or Secondary.

CHAP. II.

Of the Notes.

THE Primary signs of the length of positive or present sounds are the Notes.
Notes are signs which do note the duration of sounds; and are either whole or broken.

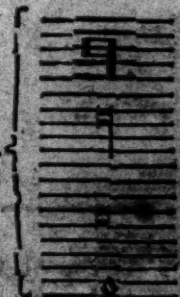
Whole Notes do note the duration of whole times. And art either

Of {
 { Eight times,
 { Four times,
 { Two times,
 { One time.

Which are called,

{ Large.
 { Long.
 { Breves.
 { Semibreves.

And are thus marked.



Broken

Synopsis of Vocal Musick.

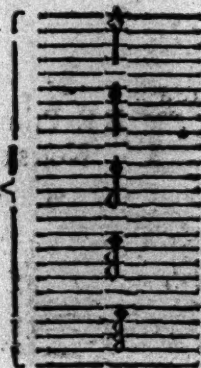
Broken Notes do note the duration of sounds of parts of a time. And are either

Of the {
 Second
 Fourth
 Eighth
 Sixteenth
 Two and
 thirtieth. }

Part of a time
 which are called

{ Minims,
 Crotchets,
 Quavers,
 Semiquavers,
 Demiquavers, }

And are thus marked.










CH AP.

Synopsis of Vocal Musick.

CHAP. III.

Of the Pricks.

The Secondary Signs of the length of positive or present sounds are the Pricks. Pricks are Signs which do augment by the half part every Note after which they are placed. Therefore

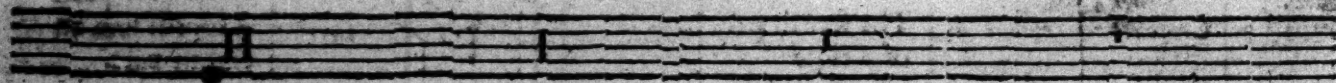
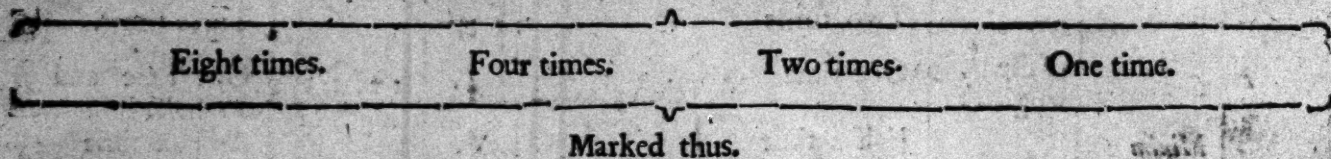
<div> <div> <div>Large</div> <div>Long</div> <div>Breve</div> <div>A Semibreve</div> <div>Minim</div> <div>Crotchet</div> <div>Quaver</div> </div> <div>of the length of</div> </div>	<div> <div>Eight times</div> <div>Four times</div> <div>Two times</div> <div>One time</div> <div>Half a time</div> <div>The fourth part of a time</div> <div>The eighth part of a time</div> </div>	thus pricked	<div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div>	is of the length of	<div> <div>Twelve times.</div> <div>Six times.</div> <div>Three times.</div> <div>One time and an half.</div> <div>An half time and a 4th. part.</div> <div>A fourth and an eighth part.</div> <div>An eighth and a sixteenth part.</div> </div>
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CHAP. IV.

Of the Pauses.

Signs of the length of privative or absent sounds are the pauses or rests. Pauses are signs which do note the duration of silences; and are either of whole times, or of parts of a time.

Pauses of whole times are either of



Pauses

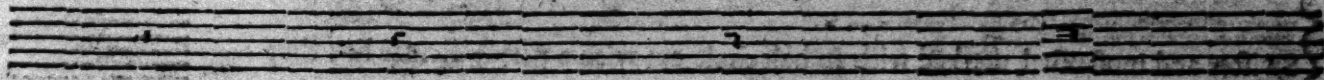
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Pauses of parts of a time are either of

Half a time. The fourth part of a time. The eighth part of a time. The sixteenth part of a time.

Marked thus.



CHAP. V.

Of the Signs of the Common Time.

Signs of the tact, touch or time, are by which the length of all Sounds, Notes and Pauses are measured and are either primary or secondary.

The primary Signs of the Time are diverse, according to the diversity of the Time.

Time

Time is a successive motion, depression and elevation, fall and rise of the hand, by which the length of all Sounds, Notes and Pauses is measured : and is either dupla usually called common, or tripla, or sesquialtera.

The Common Time is whose parts, depression and elevation are equal, or even long, and by which all Notes and Pauses, according to their proper value are measured. And is either

{ Slower but less usual, marked with an half circle thus —————



{ Swifter and most usual, marked with an half circle cut with a perpendicular line thus —————



CHAP. VI.

Of the slower Triple.

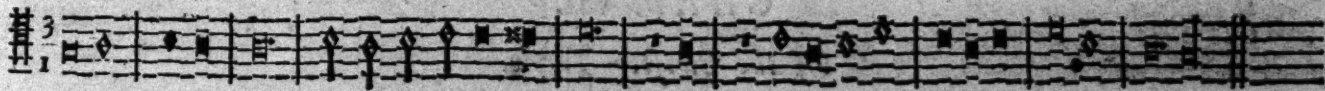
T Triple Time is whose parts are unequal, the depression of the hand twice as long as the elevation and by which Notes and Pauses are measured, not according to their proper value, but according to a certain proportion : and is either slower, or swifter, or swiftest.

The

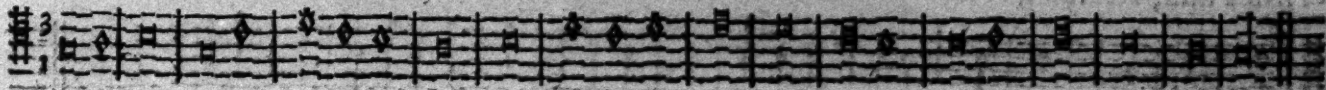
The Slower Triple consisteth of three Semibreves, or equivalent Notes, and is marked with the numbers 3 and 1, the former being perpendicularly placed above the latter, because it consisteth of three Notes of one Time, according to the common Time. As in Example



A Breve serving in respect of his latter half part for the elevation of the hand is commonly blacked, and also for the most part his immediately antecedent Note. As



Two or more Breves, the one following immediately the other, are often signed without Pricks or equivalent Notes for a whole time, because then the one perfecteth the other. As



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The Pauses of this Triple are thus measured. Pauses according to the Common Time of
 Eight times, Four times, Two times, Two of one time, One time.



are in this triple of

Four times, Two times, One time, Depresson of the hand, Elevation of the hand.

CHAP. VII.

Of the Swifter Triple.

THE Swifter Triple consisteth of three Minims or equivalent Notes, and is marked with the numbers 3 and 2, the former being perpendicularly placed above the latter, because it consisteth of three Notes of half a time, according to the Common Time. As



A Semibreve serving in respect of his latter half part, for the elevation of the hand, is for the most part blacked, with his immediately anteceding Note : as also a Breve, serving in respect of his fourth or last part, for the depression of the hand. As



Two or more Semibreves also Semibreves and Breves, the one following immediately the other are often signed without Pricks or equivalent Notes, as then the one perfecteth the other, and consequently a Semibreve is of one, and a Breve of two times. As



The Pauses of this Triple of whole times are like to the Pauses of the Common Time, but of parts of a Time are differing.

Pauses

Synopsis of Vocal Musick.

Pauses according to the Common Time of

Eight times, Four times, Two times, One time, Two half times, One halftime, a Fourth part of a time.



Are in this Triple of

Eight times, Four times, Two times, One time, Depression of the hand, Elevation, A Sixth part of Time,

CHAP. VIII.

Of the Swiftest Triple.

THE Swiftest Triple consisteth of three Crotchets, or equivalent Notes, and is marked with the numbers 3 and 4, the former being perpendicularly placed above the latter, because it consisteth of three Notes of the fourth part of a Time, according to the Common Time. As

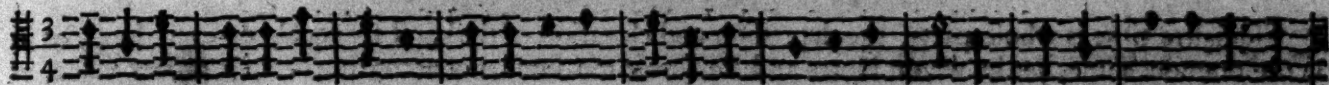


A

A Minim in this Triple, serving either for the depression or for the elevation of the hand, is signed, either after his usual manner : As



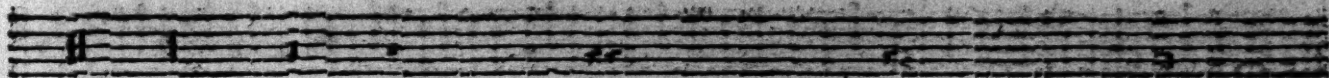
Or is changed into a Semibreve blacked : as



The Pauses of this Triple of Whole Times, are like to the Pauses of the Common Time, but of parts of a Time are differing.

Pauses according to the Common Time of

8 times, 4 times, 2 times, 1 time, 2 fourth parts of a time, 1 fourth part of a time, an 8 part of a time.



Are in this Triple of

8 times, 4 times, 2 times, 1 time, depression of the hand, elevation of the hand, the sixth part of a time.

B

CHAP.

CHAP. IX.

Of the slower Sesquialtre.

Sesquialtre time is whose parts, the depression and elevation of the hand are equal, or even long, as in Common Time, yet by whom Notes and Pauses are measured, not according to their proper value, as in Common Time, but according to a certain proportion as in Triple; And is either Slower, Swifter, or Swiftest.

The Slower Sesquialtre consisteth of six Crotchets or equivalent Notes, and is therefore marked with the numbers 6 and 4, the former being perpendicularly placed above the latter: As in Example,



The

The Pauses of this Sefquialtre of whole times, are like to the Pauses of the Common Time, but of parts of a Time are differing.

Pauses according to the Common Time, of

Half a Time, two fourth parts of a Time, one fourth part of a time, an eighth part of a time.



Are in this Sefquialtre of

Half a Time, two sixth parts of a Time, one sixth part of a Time, a twelfth part of a Time.

CHAP. X.

Of the Swifter Sefquialtre.

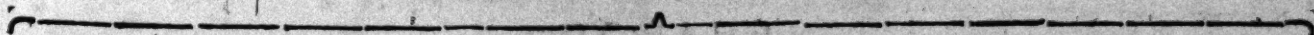
THE Swifter Sefquialtre consisteth of six Quavers, or equivalent Notes, and is therefore marked with the numbers 6 and 8, the former being perpindicularly placed above the latter. As in Example



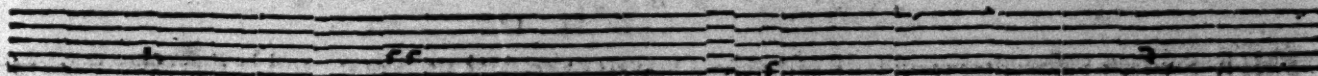
The Pauses of this Sefquialtre of whole times are like to the Pauses of the Common Time, but of parts of a time are differing.

Pauses

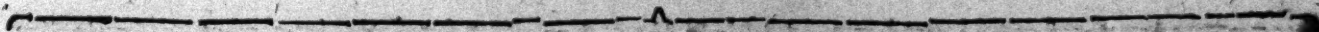
Pauses according to the Common Time of



Half a Time, two fourth parts of a Time, one fourth part of a Time, an eighth part of a Time.



Are in this Sefquialtre of



Half a Time, two eight parts of a Time, one eighth part of a Time, one sixteenth part of a Time.



CHAP. XI.

Of the Swiftest Sesquialtre.

THE Swiftest Sesquialtre consisteth of twelve Quavers or equivalent Notes, and is therefore marked with the numbers 12 and 8, the former being perpendicularly placed above the latter. As in Example



The Pauses of this Sesquialtre of Whole Times are like to the Pauses of the Common Time, but of parts of a Time are differing.

Pauses

Pauses according to the Common Time of

Half a time, the fourth part of a time, the eighth part of a time, two eight parts of a time.



Are in this Sesquialtre of

Half a Time, three twelfth parts of a Time, one twelfth part of a time, two twelfth parts of a Time.

The secondary signs of the Tact or Time are certain words used by the *Italians*, and afterwards also of others, to wit, *Adagio*, and *Presto*, signifying, that such a part of a Song where *Adagio* is written, is to be Sung slower, and where *Presto*, swifter.

CHAP.

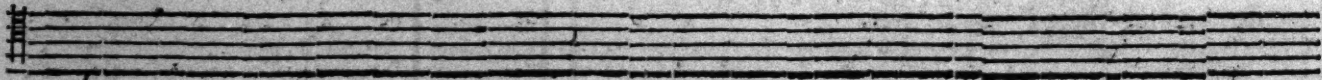
CH A P. XII.

Of the Systems.

THE signs of the thickness of sounds do note their gravity and acuteness, or profundity and altitude. And are either containing, or contained.

The containing signs are either primary, or secondary.

The primary containing signs are the Systemes, which by their five joyned parallel lines, and spaces between them whereof they do consist, assign and afford to the Cliffs their due higher or lower places: according to this Type.



But

But if any Notes of a Melody rise higher or fall lower, exceeding this Systeme of five lines above or below, then there are drawn more small lines, that serve for the placing of them : as appeareth in this Type.



CHAP. XIII.

Of the Bars, and Repeats.

THE secondary containing signs are either Limiting, or Repeating.

The Limiting signs are the Bars which are perpendicular lines, and are either single, measuring the distances of one or more times of a Song ; or double, marking the strains or stanza's of it : As in Example.



The

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The repeating signs are the Repeats, which signifie that a part of a Song must be fung over again. And are either of a General part of a Song thus signed,



Or of a particular part of it over against a Note thus marked.



C H A P. XIV.

Of the Cliffs.

TH E contained signs of the thickness of a Sound, are they which in the Systemes are placed. And are either Primary, or Secondary.

The primary contained signs are either principal, or less principal.

The

The principal contained signs are which chiefly do note the profundity and altitude of a Sound. And are either Visible, or Audible.

The Visible signs of the thickness of Sounds are the Cliffs or Keys, which being placed in the Systemes, do represent by their Notes the just Altitude and Profundity of every Sound. And are according to the seven Degrees of the *Scale of Musick*, the first seven letters of the Alphabet, as *A, B, C, D, E, F, and G*; whereof four, as *B, C, D, and E*, are never noted, but understood and known by those three signed, as

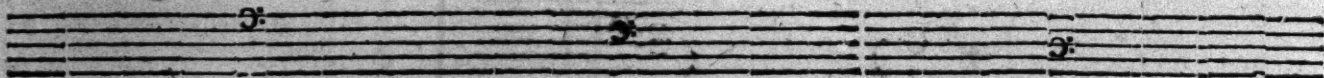


These three are distant the one from the other by a fifth, and afford a double use, to wit, in respect of voices, and in respect of Notes.

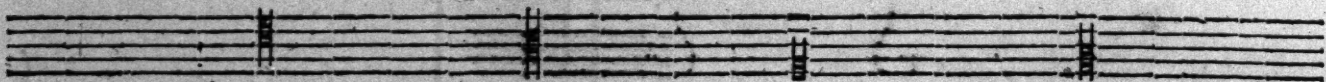
CHAP. XV.

Of the Use of Cliffs in respect of Voices.

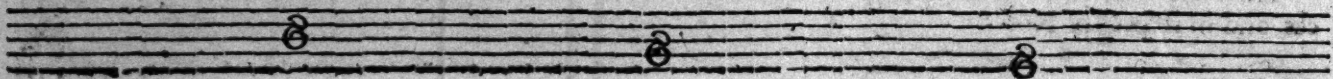
IN respect of voices, the Cliffs discern the voices distinctly the one from the other. For the Cliff *F*, is proper to the Bass, and signifieth being placed on the fifth line a *Lower Bass*, on the fourth a *Common*, on the third an *Higher*.



The Cliff *C* is for *Tenor*, *Mean*, and *Lower Treble*, and signifieth being placed on the fourth line a *Tenor*, on the third a *Mean*, on the second an *Higher Mean*, on the first a *Lower Treble*.



The Cliff *G* is proper for the *Treble*, and signifieth, being placed on the third line a *Lower Treble*, on the second a *Common*, on the first an *Higher*.



CHAP. XVI.

Of the Use of Cliffs in respect of Notes.

IN respect of the Notes, the Cliffs give to all Notes, in regard of their thicknes their names, and make that the understood, or not signed Cliffs do that same.

The Cliff G nameth all Notes that stand upon that line upon which it is placed :

in { B sharp, that is, when the Cliff B, is not with a little round b marked _____ Sol.
 { B flat, that is, when the Cliff B, is with a little round b marked _____ Re.

The Cliff C nameth them

in { B sharp _____ Ur.
 { B moll _____ Sol.

The Cliff F nameth them

in { B sharp _____ Fa.
 { B moll _____ Ur.

CHAP. XVII.

Of the Syllables.

THE audible signs of the thickness of Sounds are certain Syllables every where amongst Musicians received, that beginners may by the help of them easily learn to discern exactly the just altitude and profundity of every Sound. And are in number seven, as *Ut, Re, Mi, Fa, Sol, La, and Ci.*

The former first six of these Syllables are said to be invented, almost seven hundred years ago, by *Guido Are-
sinus* otherwise in Musick well enough skill'd, out of this Hymn of St. *John.*

*Ut queant laxis, Resonare fibris,
Mira gestorum, Famuli tuorum,
Solve polluti, Labii reatum.*

Sancte Johannes.

But because they are not sufficient to express the seven degrees of the Scale of Musick, many have had need of divers mutations of them, which (as Experience witnesseth) hath been to Learners, not only a troublesome torture in learning, but also no little hinderance in their going forwards.

Therefore,

Therefore later Musicians have added to the six Syllables the seventh *Ci*, that their number might answer exactly to the seven degrees contained in the Scale of Musick, and no mutation might be any more required.

CHAP. XVIII.

Of the Scale of Musick.

THE Scale of Musick is an order of seven degrees, distant one from another by just intervals, according to which every sound in ascending and descending is to be directed.

The degrees of it are certain limits, by which all the space which a sound can pass, is divided so exactly in certain intervals, that a sound may by them be lifted up, or pressed down, in a due proportion, one following another.

And these degrees can be by nature neither more nor less in number: moreover, neither can they differ one from another by greater or lesser intervals.

For all the space of sounds is first of all by Nature it self divided into consonancies, whereof every one is called an *Eighth*, or commonly a *Diapason*.

Because Nature it self sheweth most evidently this division in a Whistle, which being blown with a stronger blast than usually, giveth immediately a sound higher by an eighth.

And this sound, as the higher term of the eighth, although it in respect of its altitude differeth from the graver or profounder term of that eighth therein, that it is only its half part, because it's twice contained in it, like a shorter string in a longer, which is very well known by experiment in a monochord; and that it is weaker, because it is moved of a graver, as of a stronger, which appeareth by the strings of a Lute, whereof if any graver is stricken, that which is by an eighth acuter, immediately trembleth and soundeth: yet in respect of its consonancy it doth equisonate with it after the manner of an unison, which also most evidently appeareth out of the singing of a Song of one voice made by two singers, who can sing that same altogether from the beginning to the end, without any dissonancy, yet the one by an eighth higher than the other.

The eighth therefore is the most perfect consonancy, differing from an unison only therein, that in its terms is the most simple conveniency divers, as between the whole and half.

The same reason is of an eighth once compounded, commonly called a *disdiapason*, a *double eighth*, or *fifteentb*; and of a twice compounded, which is called a *trisdiapason*, a *triple eighth* or *two and twentieth*; and also of a thrice compounded called a *tetradiapason*, a *quadrula eighth*, or *nine and twentieth*, whereof the one can in no way differ from the other.

Afterwards an eighth is divided into a *fifth*, and its residue a *fourth*: this is commonly called a *diatessaron*, that a *diapente*.

A *fifth* or *diapente* is very easily discerned by hearing, because its terms differ between themselves more than they of an eighth, and less than they of a third or ditone, and therefore it soundeth to the hearing not
so

so flatly as an eighth, nor so sharply as a ditone, but most pleasantly of all. For that object is most pleasant to sense, which in its receiving, neither by its easiness wholly filleth the desire of sense, nor by its difficulty doth weary it : because as too much easiness breedeth fulness and loathing, so too much difficulty trouble and weariness.

And this fifth is the most perfect amongst consonancies next to the eighth, because it is by it self generated out of the division of an eight, which is certainly known by experiment in the strings of a Lute, that if any of them be stricken, that the strength of that very sound, immediately striketh all the strings, which are acuter by any kind of a fifth.

After that a fifth is divided into a *greater third*, and its residue a *lesser third* : this is commonly called a *Semititone*, that a *Ditone*.

This greater third or *Ditone* is also very easily discerned by hearing, because it consisteth in a manifold proportion, consonating with the terms, not only of an eighth, but also of a fifth, and is therefore, next to the fifth, a consonancy so perfect, that it, as experience witnesseth, effecteth upon the strings of a Lute a trembling, which may be perceived not only by seeing but also by hearing.

Besides, the remaining *Semititone* is divided into a greater Semitone, and a greater tone, that the acuter term of the greater Semitone may consonate with the acuter term of the eighth, after the manner of a fifth.

Further this fifth generated out of the division of the foresaid *Semititone*, is also divided into a *Ditone* and its residue a *Semititone*, whose *Ditone's* acuter term doth constitute the sixth degree in an eighth.

Moreover the *Ditone* of the first divided fifth, is divided into a lesser and a greater tone, that the acuter term of this lesser tone may consonate with the acuter term of the sixth, after the manner of a fifth.

Lastly the *Semiditone* betwixt the sixth an eighth is divided into a greater tone and greater Semitone, that the acuter term of this grater tone may constitute a fifth, with the acuter term of the first *Ditone*.

CHAP. XIX.

Of the Order of the Generation of the Degrees.

THE seven Degrees of the Scale of Musick are then generated after this order.

1. The first Degree ariseth out of the division of all the space of Sounds into eighths, and is the graver term of an eighth, as the acuter term of that same eighth is likewise the first Degree of the next following acuter eighth.

2. The fifth Degree ariseth out of the division of an eighth into a fifth, and its residue fourth, and is the acuter term of that fifth.

3. The third Degree ariseth out of the division of a fifth into a *Ditone*, and its remaining *Semiditone*, and as the acuter term of that *Ditone*.

4 That

4. The fourth Degree ariseth out of the division of the *Semititone* into a greater Semitone and a greater Tone, and is the acuter term of that greater Semitone, which maketh a fifth with the acuter term of the eighth.

5. The sixth Degree ariseth out of the division of this foresaid fifth into a *Ditone* and *Semititone*, and is the acuter term of that *Ditone*.

6. The second Degree ariseth out of the division of the *Ditone* of the former fifth into a lesser and greater Tone, and is the term of that lesser Tone, and maketh a fifth with the acuter term of the sixth.

7. The seventh Degree ariseth out of the division of the latter *Semititone* into a greater Tone and a greater Semitone, and is the acuter term of that greater Tone, and maketh a fifth with the acuter term of the former *Ditone*.

Therefore an eighth is divided according to the successive order of these Degrees into a fifth and its residue a fourth; that fifth into a *Ditone* and a *Semititone*; the *Ditone* into a lesser and greater Tone; the *Semititone* into a greater Semitone and a greater Tone; that remaining fourth into a lesser Tone and a *Semititone*; that *Semititone* into a greater Tone and a greater Semitone.

CH A P. XX.

Of the Intervals of the Degrees.

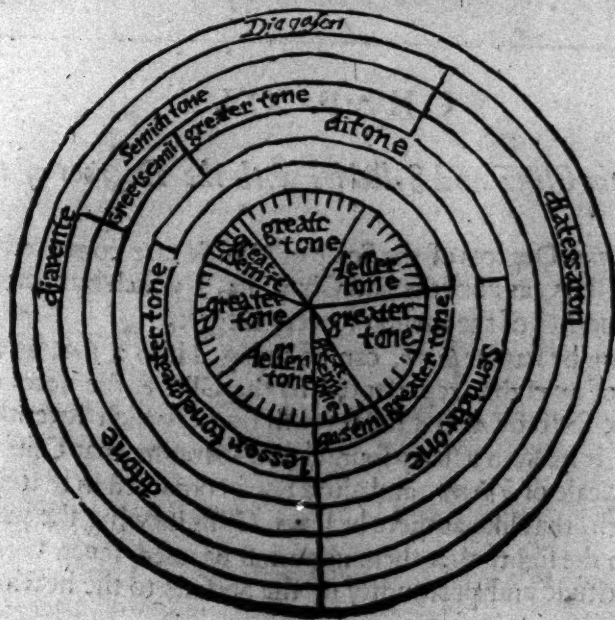
AND these Degrees are distant the one from the other by these Tones or Intervals. For Tone is a space, distance, or interval between two sounds, a graver and an acuter.

Between the first and second Degree is a lesser Tone, containing nine comma's: between the second and the third is a greater Tone, exceeding the lesser by its tenth part, which tenth part is commonly called a Comma; between the third and fourth is an half greater Tone, commonly called a greater Semitone; between the fourth and fifth is a greater Tone of ten Comma's; between the fifth and sixth is a lesser Tone of nine Comma's; between the sixth and seventh is a greater Tone of ten Comma's; between the seventh and the first of the next following acuter eighth is a greater Semitone of five Comma's.

So that Nature it self demonstrateth it most manifestly that there can be in the Scale of Musick neither more nor less degrees in number than seven: moreover that they cannot be distant the one from the other by greater or lesser intervals.

That all these things may appear more evidently, so is the successive division of all the space of sounds, and also the Scale of Musick, together with its degrees and intervals, rolled into a Circle, and represented in the following Figure.

Synopsis of Vocal Musick;



CHAP.

CHAP. XXI.

Of the agreeableness of the Cliffs and Syllables with the Degrees of the Scale of Musick.

TO discern rightly these seven Degrees of the Scale of Musick, are commonly used the first seven letters of the Alphabet, called Cliffs (as above is said Chap. 14.) which by their Notes do shew before ones Eyes, the just altitude and profundity of the sound of every Degree.

And because the Cliff *b*, being by nature *sharp*, can be changed into a *flat*, as afterwards shall be demonstrated, so is the first Degree of an eighth represented by the Cliff *c*, the second by *d*, the third by *e*, the fourth by *f*, the fifth by *g*, the sixth by *a*, and the seventh by *b*: which seventh Degree, because it is the acuter term of a greater Tone, it maketh a sharp sound, and therefore that Cliff *b* is called *b sharp*, and the Scale marked with that *b*, the Scale of *b sharp*, and also a Song contained in that Scale, a Song in *b sharp*.

Now reason it self also telleth, that like as there be seven Cliffs shewing the just altitude and profundity of the sounds of every Degree to the sight, that there also must be used seven voices or syllables, which also may fitly represent the same altitude and profundity of the Sounds to the hearing.

And

And there can be no fitter syllables than the six of the *Ancients*, now by long use every where received, if to them be added the seventh, to wit, *ci*, because they make by their letters a sound convenient enough.

For *ut* and *fa* afford a flat and effeminate sound; *re*, *sol*, and *la*, a natural and middle; but *mi* and *ci* a sharp and man-like.

Ut agreeth with the first Degree, because this Degree is distant from the seventh Degree of the graver eighth by a greater Semitone, which therefore also maketh a flat sound.

Re answereth the second Degree, because this Degree is distant from the first by a lesser Tone, and therefore also affordeth a natural and middle sound.

Mi is like to the third Degree, because this Degree is distant from the second by a greater Tone, and therefore also emitteth a sharp and man-like sound.

Fa agreeth with the fourth Degree, because this Degree is distant from the third by a greater Semitone, and therefore also maketh an effeminate and flat sound.

Sol answereth to the fifth Degree, because this Degree is distant from the fourth, indeed by a greater Tone, but moveable into a lesser, as afterwards shall be demonstrated, when *b* flat shall be treated of, and therefore also affordeth a natural or middle sound.

La is like to the sixth Degree, because this Degree is distant from the fifth by a lesser Tone, and therefore also giveth a natural and middle sound.

Lastly *Ci* doth agree with the seventh Degree, because this Degree is distant from the sixth by a greater Tone, and therefore also maketh a sharp and man-like sound.

By

By these voices or syllables is then the just altitude and profundity of the sounds of every degree also conveniently enough represented to the hearing.

CHAP. XXII.

Of the generation of an Eighth in b flat.

Further because there be in an Eighth two greater Semitones, and the acuter term of a greater Semitone be the first Degree of an Eighth, so must then be considered, how an Eighth with every one of his Degrees is exactly to be made out of the acuter term of the latter greater Semitone.

The first Degree of that Eighth let be the acuter term of that latter greater Semitone, to wit, the fourth Degree of the former Eighth.

The second Degree of an Eighth should be distant from the first by a *lesser Tone*, and the third from the second by a *greater*, but the fifth Degree of the first Eighth is distant from the fourth by a *greater Tone*, and the sixth from the fifth by a *lesser Tone*, therefore there must be made a fraction, which is the difference of a *greater and lesser Tone*, and is commonly called a *Schisma* or *Comma*, and that *Comma* must be taken away
from

from the *greater Tone*, and be added to the *lesser*, then the second Degree of this Octave will be distant from the first by a *lesser Tone*, and the third from the second by a *greater Tone* which was required.

The fourth Degree of an Eighth should be distant from the third by a *greater Semitone*, and the fifth from a fourth by a *greater Tone*, but the seventh Degree of the first Eighth is distant from the sixth by a *greater Tone*, and the first from the seventh by a *greater Semitone*: therefore must here also be made a fraction by the difference of a *greater Semitone*, to wit, a *greater Semitone* must be taken away from the *greater Tone*, and be added to the *greater Semitone*; then the fourth Degree of this Eighth will be distant from the third by a *greater Semitone*, and the fifth from the fourth by a *greater Tone*, which also was required.

The sixth Degree should be distant from the fifth by a *lesser Tone*, the seventh from the sixth by a *greater Tone*, and again the first from the seventh by a *greater Semitone*, now the second Degree of the first Eighth, is distant from the first by a *lesser Tone*, the third from the second by a *greater Tone*, and the fourth from the third by a *greater Semitone*, therefore these Degrees do well agree amongst themselves, and all the latter eighth is perfected.

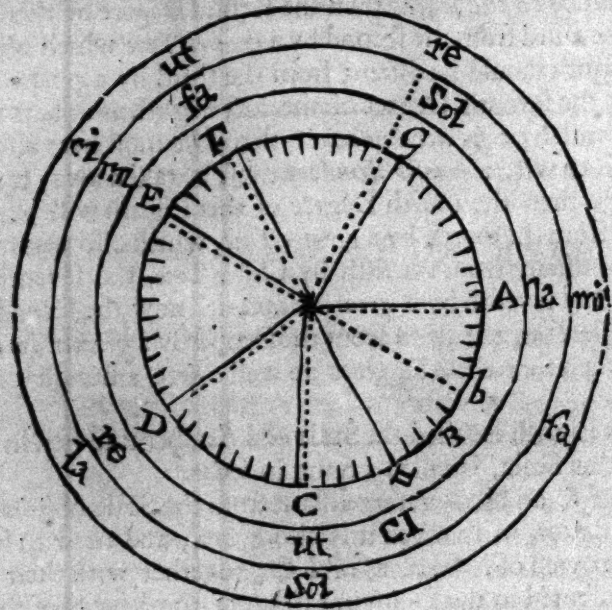
The Scale arising out of this Eighth is called the Scale of *b flat*, because herein *b sharp* is turned into *b flat*; and also a Song contained in this Scale, is called a Song in *b flat*.

And it beginneth in the Cliff *f*, and is therefore distant from the Scale of *b sharp* by its gravity, by a fifth, for in so much as a Sound is flatter, in so much it is also graver, and needeth lesser breath, that it may be uttered. Both these Scales, as well of *b sharp*, as of *b flat*, together with their Cliffs and Syllables, rolled into a Circle, are exactly represented in the following Figure: the degrees of the Scale of *b sharp* with continued Lines, but the degrees of the Scale of *b flat* with lines made of small points.

D

In

Synopsis of Vocal Musick.



In Plain are the Scales thus represented:

In B Sharp,



In B Flat,



Therefore a Song being proposed, first must be the Cliff consulted what Cliff it be, and whether in *B sharp*, or in *B flat*, and accordingly by its Name be called: from thence must be proceeded to the Notes according to the Scale, in ascending and descending to the end of the Song.

But if a Song is not concluded in these seven degrees of the Scale, either ascending higher, or descending lower, then the degrees are iterated in order either forward or backward, as far as a Song it self extendeth.

CHAP. XXIII.

Of the lesser principal and secondary contained signs:

TH E less principal contained signs, are signs either pressing down the sounds, or lifting them up. Signs which do press down the Sounds is *B flat*.

B flat maketh every Note before which it is placed, by half a Tone graver or lower. As,



Signs which lift up the sounds are *Bsharp*, and *Bcancelled*.

B Sharp

41

A Direct sheweth that in the same Cliff in which it is placed, the first Note of the next following System doth stand. As,



CHAP. XXIV,

Of the signs of the breadth of sounds, and of things.

Signs of the latitude or breadth of sounds are which ought to shew whether a sound must be sung with a clear and full, or with a soft and small spirit, and are by Artists less carefully expressed, who leave that to the text, and to the things themselves which in a Song are to be expressed. *Italians* only, and some that them do follow, do use these two words, *Forte* and *Piano*, signifying that such part of a song must be sung clearer and fuller, under which is written *Forte*, but softer and smaller, under which is written *Piano*.

Signs of things are either Primary or Secondary.

The Primary signs of things, is the Text it self written under a melody.

The Secondary signs of things, are either Repeats or Tyes.

A Repeat of things is a sign which signifieth that a part of the Text must be sung over again. As,



A Tye is a crooked line, binding two or more Notes together, which to one Syllable are to be Sung. As,



Gather your Rose-buds while you may, old Time is still a flying.

CHAP. XXV.

Of the signs of the Ornaments of Songs.

Signs of the Ornaments of Songs are also by Artists less carefully expressed, the Art of Singing with Graces and Ornaments being left to Beginners, to attain to it by the imitation of those, who are perfect in it.

Yet these few directions are commonly given, that the chiefest ornaments do consist in Exclamations, Trillo's, and Gruppo's.

An Exclamation is a slackening of the Voice to reinforce it afterwards, and is especially used in Minims and Crotchets with a prick, whom shorter Notes do follow.

A Trillo is a shaking of the Uvula on the Throat in one Sound or Note, as the Gruppo is in two Sounds or Notes, the one being by one degree higher than the other, and are commonly used in cadences and closes.

These Ornaments are not to be used in Airy Songs, which require only a lively and cheerful kind of Singing, carried by the Air it self: but in Passionate Musick, wherein must be kept a command of the breath, by taking heed, that by spending much in one place it do not afterward fail in another when it is needful. Besides the ordinary measure of Time is here less regarded, for many times is the value of the Notes made less by half, and sometimes more, according to the conceit of the words, with a graceful neglect.

CHAP. XXVI.

Of the second Mean to attain the Art of Musick.

Hitherto is treated of the frequent exercising of the voice, according to certain signs by which vocal melodies are represented, as the first Mean, whereby the Art of Singing is to be acquired: followeth now the other mean by which it is attained, the often exercising of the Voice also, by the direction either of a well Tuned Instrument, or of an experienced Master.

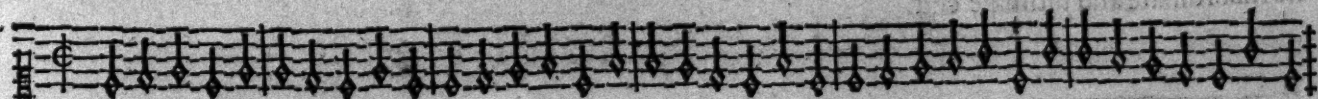
Because

Because a Beginner cannot at first order his Voice, in rising and falling of the Sounds according to the several Degrees of the Scale of Musick, he must therefore guide his Voice in unity of the Sounds, either of an Instrument, especially of the Virginals which are well tuned, or of the voice of one, who in this Art is well experienced : a little practice by singing sometimes with, and sometimes without this help, will so establish his Voice, that he will be able to express by Voices all the Degrees of the Scale, and any Sounds of any plain Song according to them.

But in the exercising of the Voice is this Order to be observed.

First of all must a Beginner learn the Scale of Musick, that he may be able to express exactly in Order all the Sounds of every Degree, in Ascending and Descending.

After that he must learn to Tune a Third, a Fourth, a Fifth, a Seventh, and an Eighth, in Ascending and Descending from every Degree : which he will speedily attain, by Sounding at the first Tuning by Degrees all the middle Notes, and afterwards by leaving them out, as in Example.



From the First Degree, &c.



From the Second Degree, &c.

Atte x

After the same manner must they be Tuned from the rest of the Degrees. And being herein also exactly skilled, he must begin with any plain Song, consulting first the Cliffs whether it is in *B sharp*, or in *B flat*, naming it by its proper name, and then proceed from the Cliff to the first Note of the Song, giving it its name, and Tuning it so to the pitch of his Voice, that when he cometh to his highest Note, he may reach it without squeaking, and to his lowest without grumbling, so that his Voice may come always clear from the throat.

Then he must sing over all the Song first with the syllables, till he can sing exactly: Afterwards leaving the syllables, he must sing it over with the Text or words underwritten, and that so often till he can sing it all, with all readiness.

Having thus exercised himself in easier Songs, he must strive continually to exercise himself after this manner, by Degrees further in harder Songs, till he cometh to perfection, and can sing any Harmonical Song at the first sight, using this Art to his own Recreation, and the Glory of God, which are to Vocal Musick its subordinate and ultimate end.

Twelve Most Usual

T U N E S
O F
P S A L M S :

IN THREE PARTS.

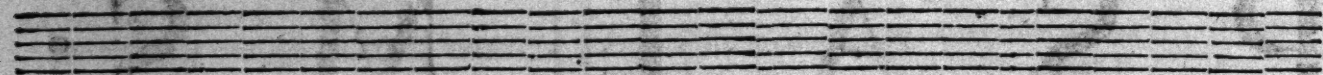
TREBLE, MEAN, and BASS.



THE man is blest that hath not bent, to wicked read his ear Nor led his life as sinners do,



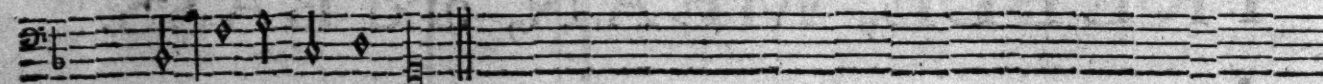
Nor fate in scorners chair.



BASSUS.



THE man is blest that hath not bent, to wicked read his ear, Nor led his life as Sinners do,



Nor fate in scorners chair.

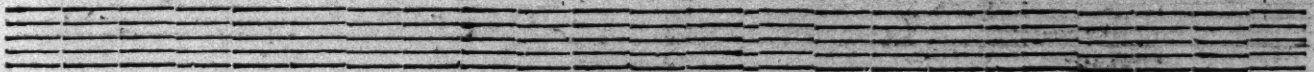


THE man is blest that hath not bent, to wicked read his ear, Nor led his life as Sinners do,



Nor fate in scorners chair.

Tho. Ravenscroft. B. of M



BASSUS.

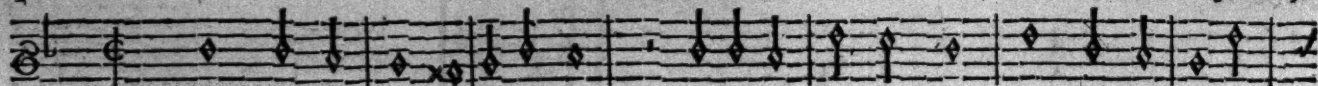


2. But in the law of God the Lord
doth set his whole delight:
And in that law doth exercise
himself both day and night.

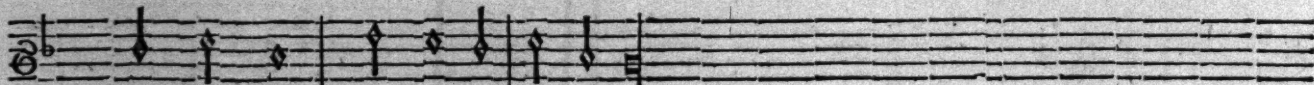
3. He shall be like the tree that groweth,
fast by the River side:
Which bringeth forth most pleasant fruits,
in her due time and tide.

E

With



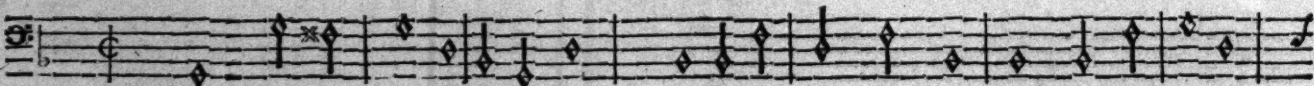
WITH heart and mouth unto the Lord, Will I sing laud and praise, And speak of all thy



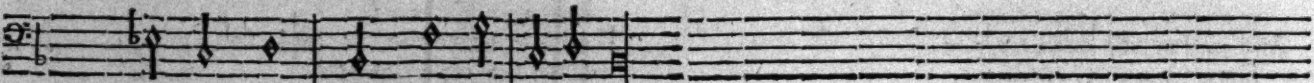
wondrous works, And them declare always.



BASSUS.



WITH heart and mouth unto the Lord, Will I sing laud and praise, And speak of all thy

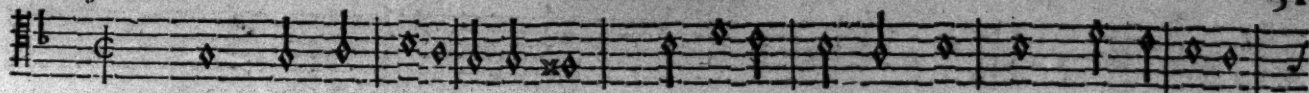


wondrous works, And them declare always.

Windsor Tune.

TENOR.

51



WITH heart and mouth unto the Lord, Will I sing laud and praise, And speak of all thy



wondrous works, And them declare always.

Tho. Ravenscroft, B. of M.



BASSUS.



2. I will be glad and much rejoyce,
in thee O Lord most high,
And make my Songs extol thy name,
above the starry skie.

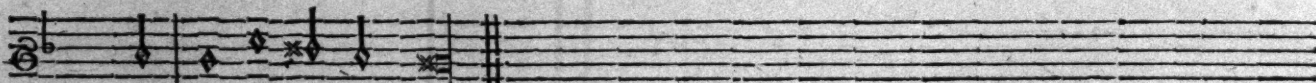
3. For that my foes are driven back,
and turned unto flight.
They fall down flat and are destroy'd,
by thy great force and might.

E 2

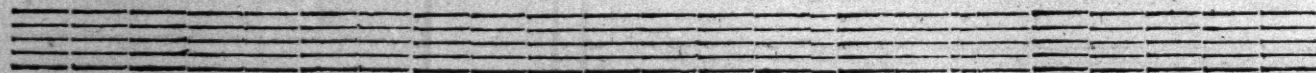
THE



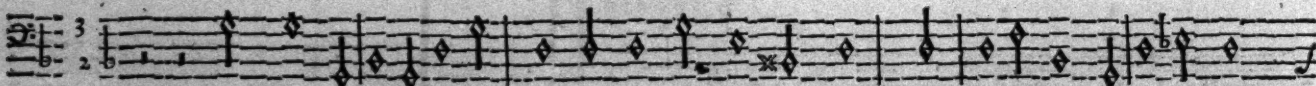
THE Lord is only my support, and he that doth me feed, How can I then lack any thing,



Whereof I stand in need.



BASSUS.



THE Lord is only my support, And he that doth me feed, How can I then lack any thing,

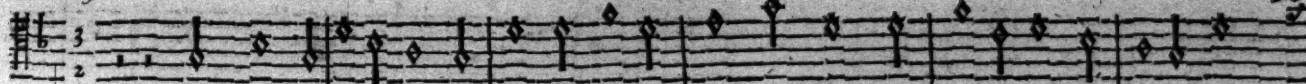


Whereof I stand in need.

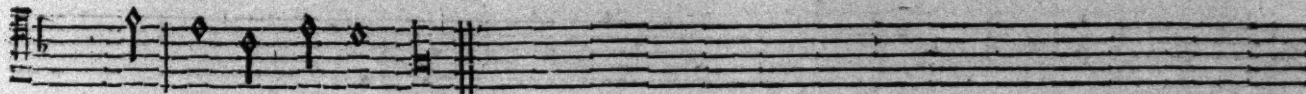
Martyrs Tune.

TENOR.

53



THE Lord is only my support, and he that doth me feed, How can I then lack any thing,



Whereof I stand in need.

Simon Stubbs.



BASSUS.



2. He doth me fold in coats most safe,
the tender grafs fast by :
And after drives me to the streams,
which run most pleasantly.

3. And when I feel my self near lost,
then doth he me home take :
Conducting me in the right paths,
even for his own names sake.

E 3

MY



MY heart doth take in hand, Some godly Song to sing, the praise that I shall shew therein,



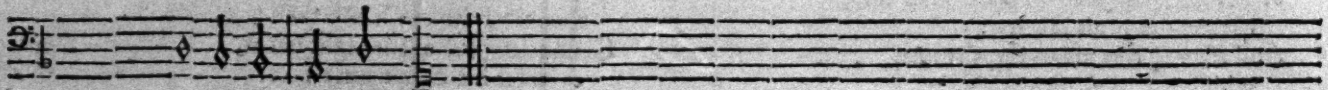
Pertaineth to the King.



BASSUS.



MY heart doth take in hand, Some godly Song to sing: The praise that I shall shew therein,



Pertaineth to the King.

London Tune.

TENOR.

55

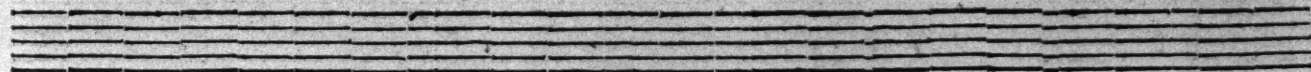


MY heart doth take in hand some godly Song to sing: The praise that I shall shew therein,



Pertaineth to the King.

Tho. Ravenscroft, B. of M.



BASSUS.

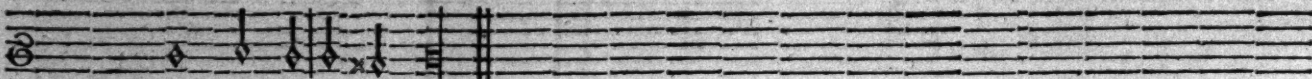


2. My tongue shall be as quick,
his honour to endite,
As is the pen of any Scribe,
that useth fast to write.

3. O fairest of all men,
thy speech is pleasant pure.
For God hath blessed thee with gifts
for ever to endure



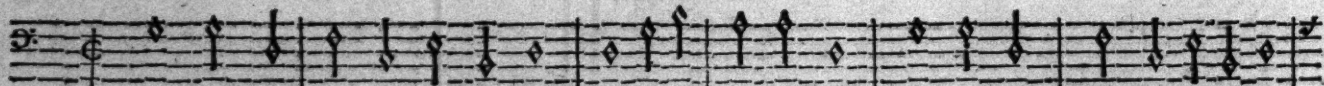
I Will give laud and honour both, Unto the Lord always, And eke my mouth for evermore,



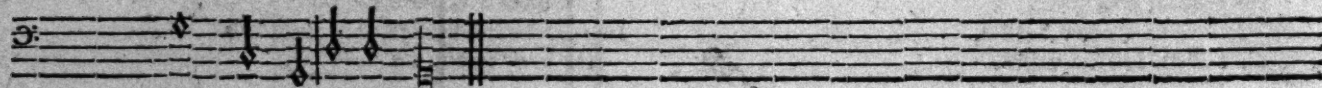
Shall speak unto his praise.



BASSUS.



I Will give laud and honour both, Unto the Lord a'w ys, And eke my mouth for evermore,



Shall speak unto his praise.



I Will give laud and honour both, Unto the Lord always, And eke my mouth for evermore,



Shall speak unto his praise.

John Milton.



BASSUS.

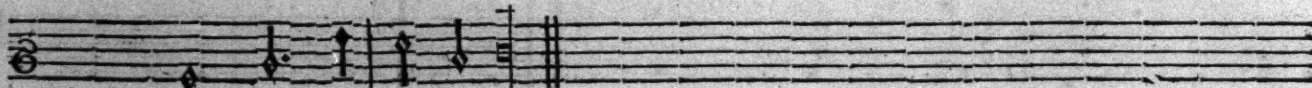


2 I do delight to laud the Lord,
in soul and eke in voyce :
That humble men and mortified,
may hear and so rejoyce.

3 Therefore see that ye magnifie,
with me the living Lord,
And let us now exhalt his name,
together with one accord,



YE People all with one accord, Clap hands and eke rejoyce, Be glad and sing unto the Lord,



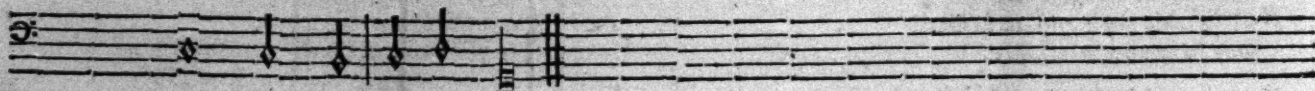
With sweet and pleasant voyce.



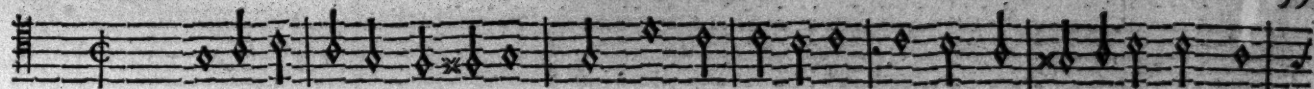
BASSUS.



YE People all with one accord, Clap hands and eke rejoyce, Be glad and sing unto the Lord,



With sweet and pleasant voyce.

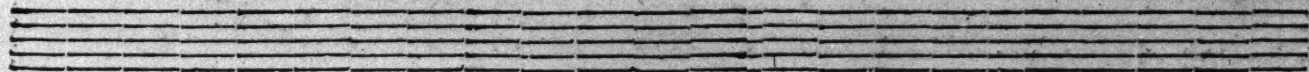


YE People all with one accord, Clap hands and eke rejoye, Be glad and sing unto the Lord,

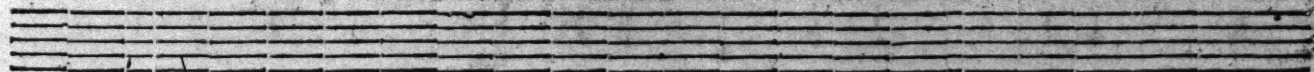


With sweet and pleasant voyce.

William Harrison.



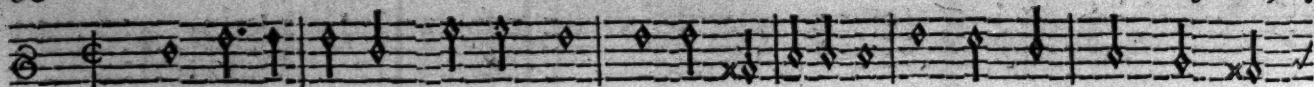
BASSUS.



2. For high the Lord and dreadful is,
with wonders manifold :
A mighty King he is also,
in all the earth extold.

3. The people he shall make to be,
unto our bondage thrall :
And underneath our feet he shall
the nations make to fall.

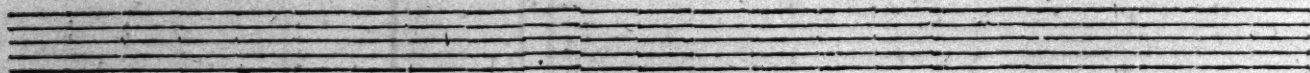
M Y



MY Soul to God shall give good heed, And him alone attend, For why? my health and hope



to speed, Doth whole on him depend.



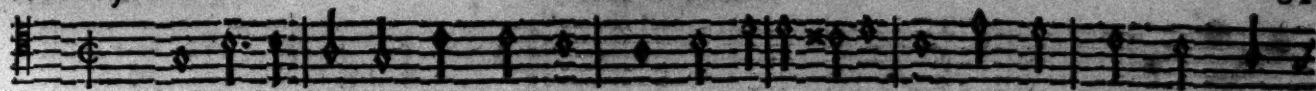
BASSUS.



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MY Soul to God shall give good heed, And him alone attend, For why? my health and hope

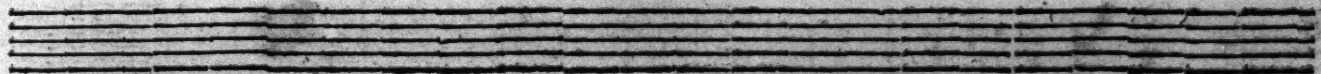


to speed, Doth whole on him depend.

The Ravenscroft, B. of M



BASSUS.

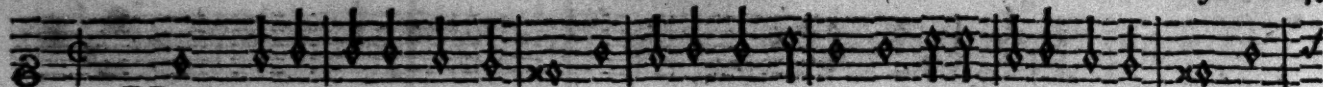


2. For he alone is my defence,
my rock, my health and aid :
He is my stay, that no pretence
shall make me be dismayd.

3. O wicked folk how long will ye
use craft ! sure ye must fall :
For as a rotten hedge you be,
and like a tottering wall.

F

All



How pleasant is thy dwelling place, O Lord of hosts to me, The tabernacles of thy grace, How



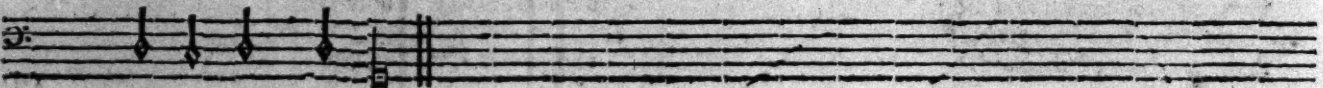
pleasant Lord they be.



BASSUS.



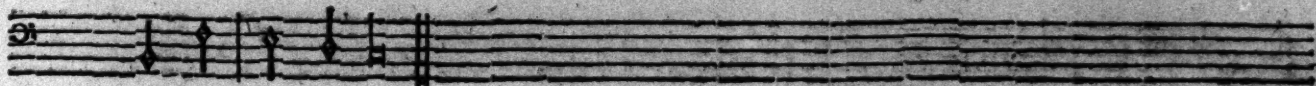
How pleasant is thy dwelling place, O Lord of hosts to me, The Tabernacles of thy grace, How



pleasant Lord they be.



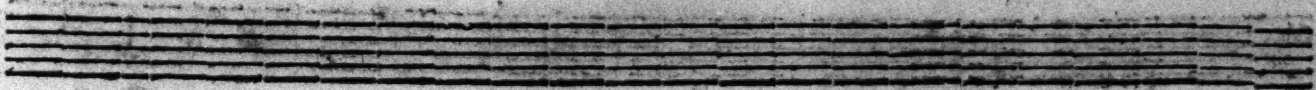
How pleasant is thy dwelling place, O Lord of hosts to me, The tabernacles of thy grace, How



pleasant Lord they be.



BASSUS.

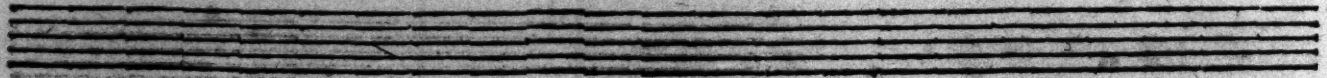




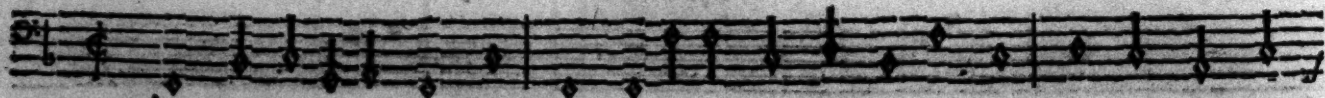
AL L people that on earth doth dwell, Sing to the Lord with Chearful voice, Him ſerve with fear,



his praiſe forthtell, Come ye before him and rejoyce.



BASSUS.



AL L people that on earth doth dwell, Sing to the Lord with chearful voice, Him ſerve with fear,



his praiſe forthtell, Come ye be-fore him and rejoyce.

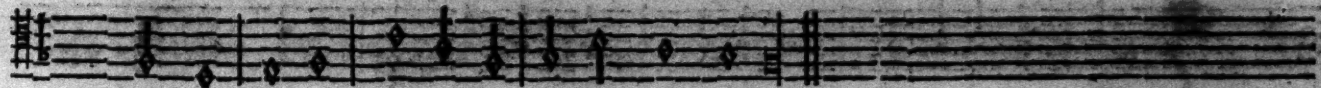
French Tune.

TENOR.

65

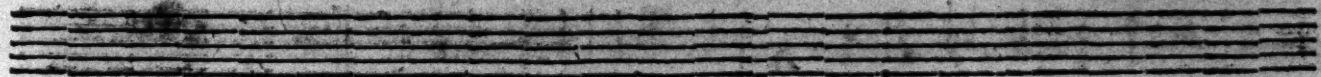


ALL people that on earth doth dwell, Sing to the Lord with chearful voice, Him serve with fear,

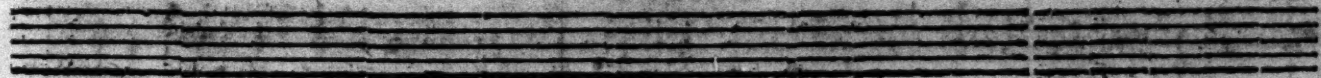


his praise forthtell, Come ye be-fore him and rejoyce.

J. Dowland, D. M.



BASSUS.

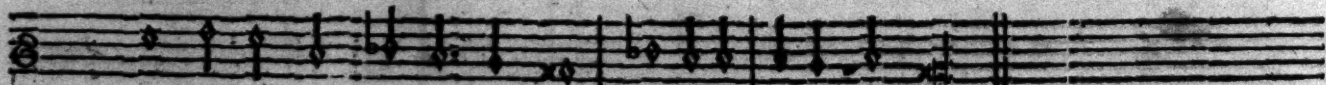




Blessed are they that perfect are, And pure in mind and heart, Whose lips and conversations,

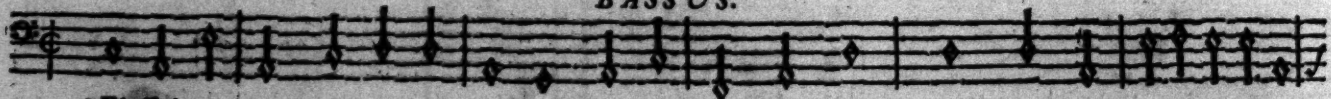


From Gods laws never start. 2. Blessed are they that give themselves, his Statutes to observe:

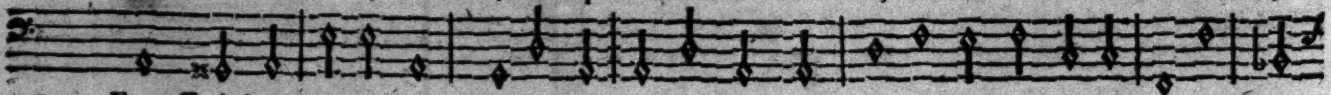


Seeking the Lord with all their hearts, And never from him swerve.

BASSUS.



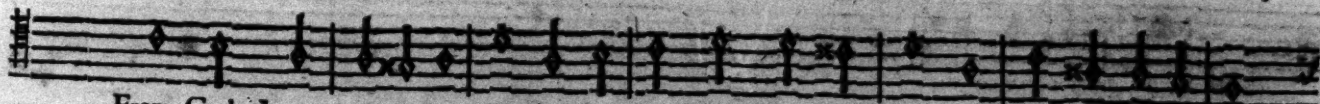
Blessed are they that perfect are, And pure in mind and heart, Whose lives and conversations,



From Gods laws never start. 2. Blessed are they that give themselves his Statutes to observe: Seeking



Blessed are they that perfect are, And pure in mind and heart, Whose lives and conversations,

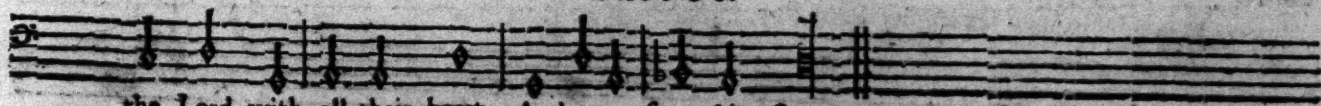


From Gods Laws never start, Blessed are they that give themselves, His Statutes to ob-serve,

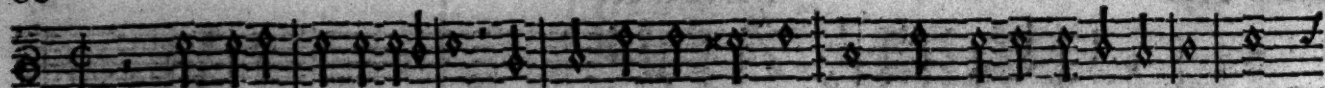


Seeking the Lord with all their hearts, And never from him swerve.

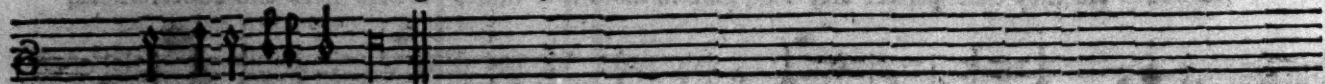
BASSUS.



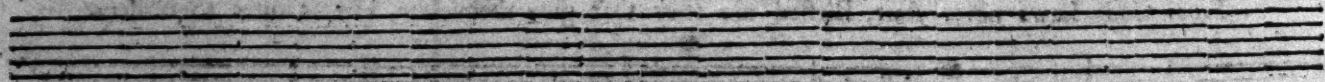
the Lord with all their heart, And never from him Swerve.



Yield unto God the mighty Lord praise in his Sanctuary: And praise him in the firmament that



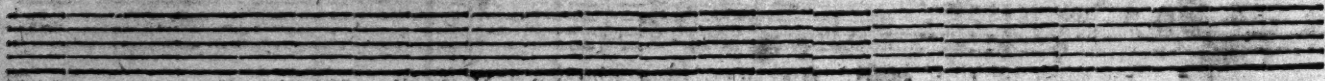
shews his pow'r on high,



BASSUS.



Yield unto God the mighty Lord, &c.



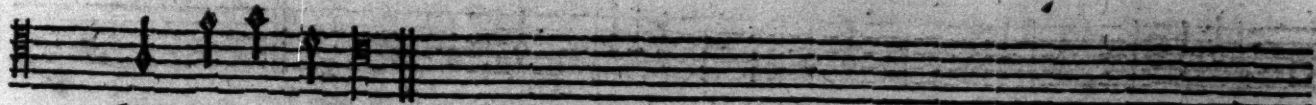
Bangor Tune.

TENOR.

69

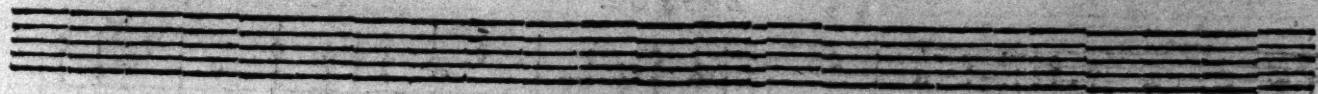


Yield unto God the mighty Lord praise in his Sanctuary: And praise him in the firmament that

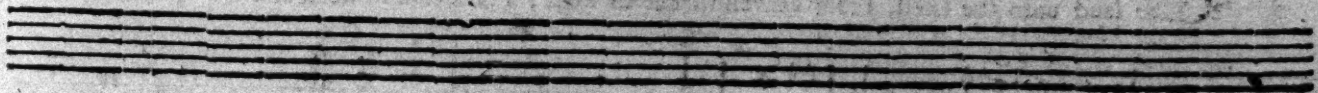


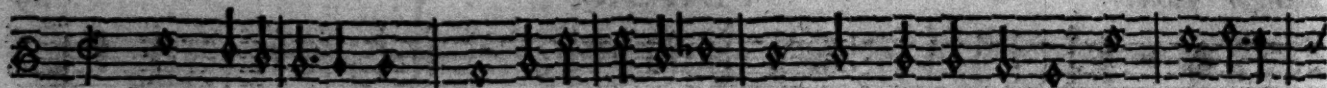
shews his pow'r on high,

Tho. Ravenscroft. B. of M.

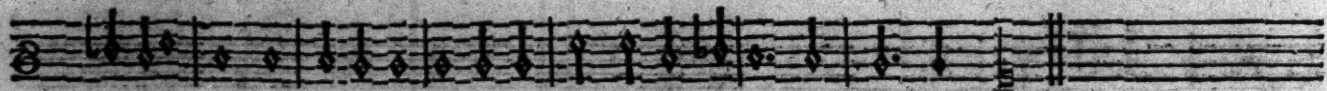


BASSUS.





GIVE laud unto the Lord, From heaven that is so high: Praise him in deed and word, Above the



Starry Sky. And also ye, his Angels all, Armies royal, praise him with glee

BASSUS.



GIVE laud unto the Lord, From heaven that is so high; Praise him in deed and word, Above the

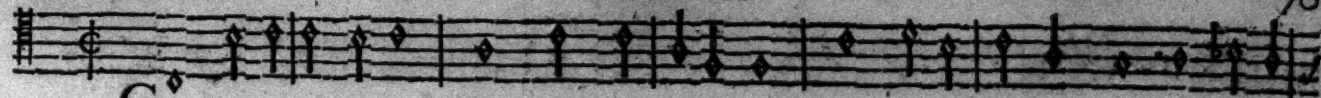


Starry Sky. And also, ye his Angels all, armies royal, praise him with glee.

Psalm 148.

TENOR.

70



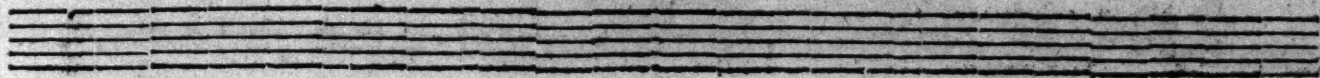
Give laud unto the Lord, From heav'n that is so high, Praise him in deed and word, Above the

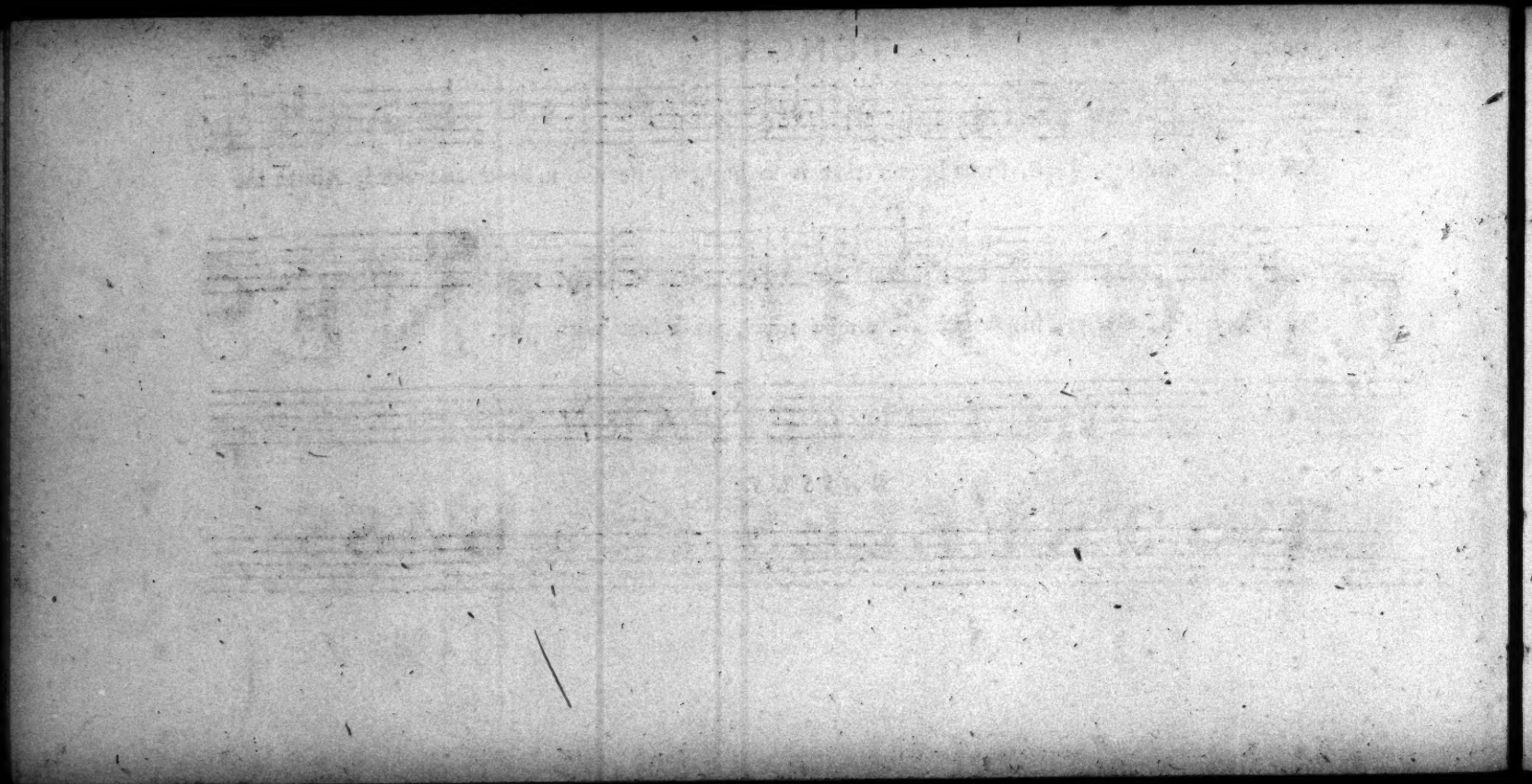


Starry Sky, And also ye, his Angels all, armies royal, praise him with glee.



BASSUS.





Twelve Selected

ENGLISH TUNES

IN THREE PARTS.

Two TREBLES and a BASS.

CANTUS PRIMUS.

A. 3. Voc.



I wish no more thou should'st love me, My joys are full in loving thee, My heart's too narrow



to contain, My bliss, if thou should'st love again.

Mr. William Webb.

A. 3. Voc.

BASSUS.



I wish no more thou should'st love me, My joys are full in loving thee, My heart's too narrow



to contain My bliss if thou should'st love again.

Mr. William Webb.

A 3. *Voc.*

CANTUS SECUNDUS.

73



I wish no more thou should'st love me, My joys are full in loving thee, My heart's too narrow



to contain, My bliss, if thou should'st love again.

Mr. William Webb.

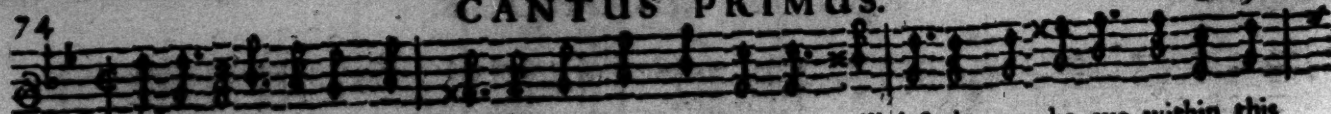
BASSUS.



G 2

Cloria

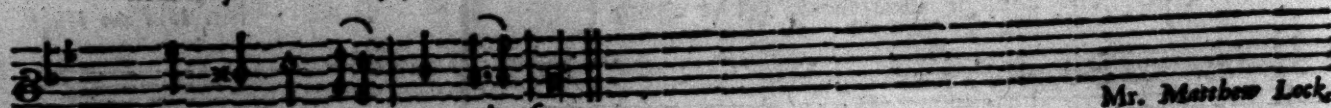
CANTUS PRIMUS.

A. 3. *Ver.*

Claris, it is not in your pow'r to say how long our love will last, it may be we within this



hour may lose those joys we now may taste. The blessed that im---mor---tal be, From



change in Love are one--ly free.

Mr. Matthew Lock,

A. 3. *Ver.*

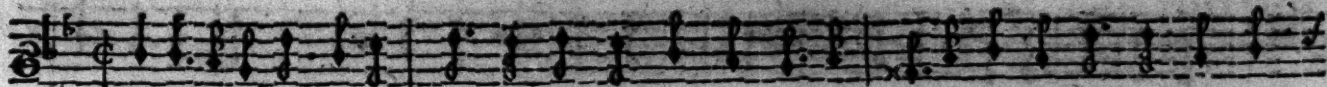
BASSUS.



Claris, it is not in your pow'r to say how long our love will last, It may be we within this



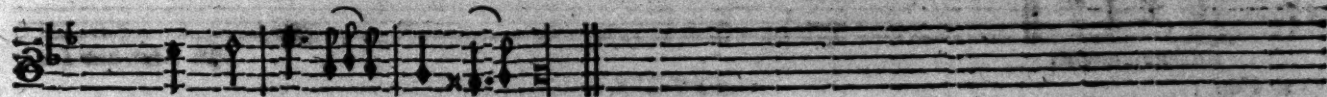
hour may lose those joys we now may taste. The blessed that immortal be, From



Cloris, it is not in your pow'r to say how long our love will last, it may be we within this



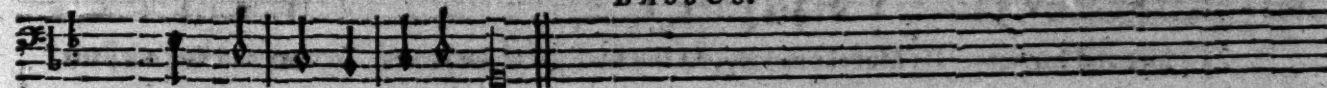
hour may lose those joys we now may taste. The blessed that im---mor---tal be, From



change in Love are one---ly free.

Mr. Matthew Locke;

BASSUS.

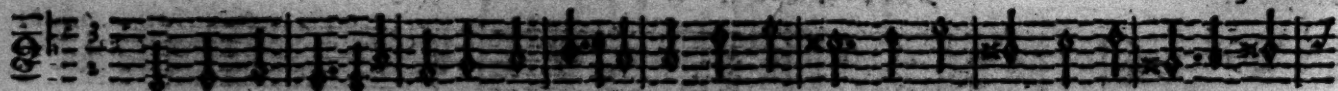


change in Love are onely free.

And though you now immortal seem,
Such is the exactness of your frame,
Those that your beauty so esteem,

Will find it cannot last the same :
Love from your eys has stoln my fire,
As apt to waite, and to expire.

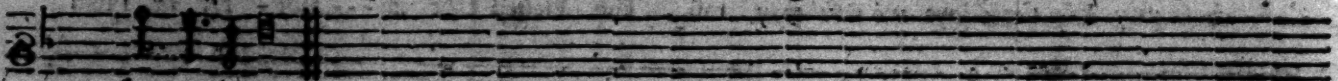
G 3 'Tis



'Tis love and harmony, 'tis Musicks melody, At this time joyns our hearts, to meet and sing our parts,



and sing our parts. Then let no man disturb our delight, our content, Since we come, we come

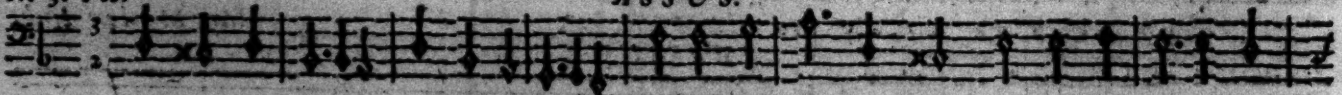


for merriment.

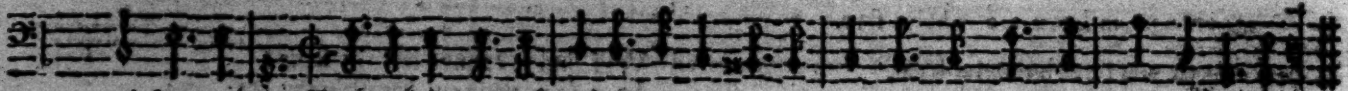
Mr. Matthew Lock.

A. 3. Voc.

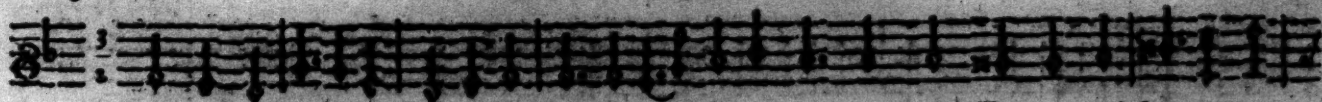
ASSUS.



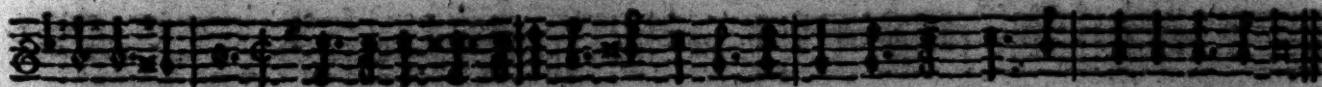
'Tis love and harmony, 'Tis Musicks melody, At this time joyns our hearts, To meet and sing our parts,



and sing our parts, Then let no man disturb our delight, our content, Since we come, we come for merriment.

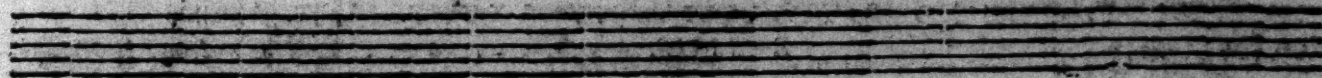


'Tis love and harmony, 'Tis musicks melody, At this time joyns our hearts, To meet and sing our parts.

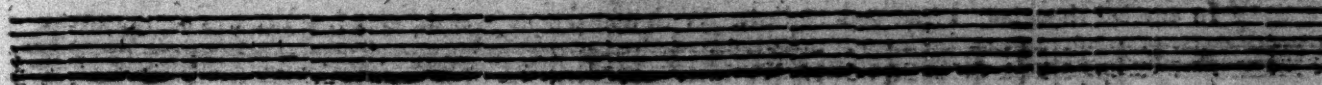


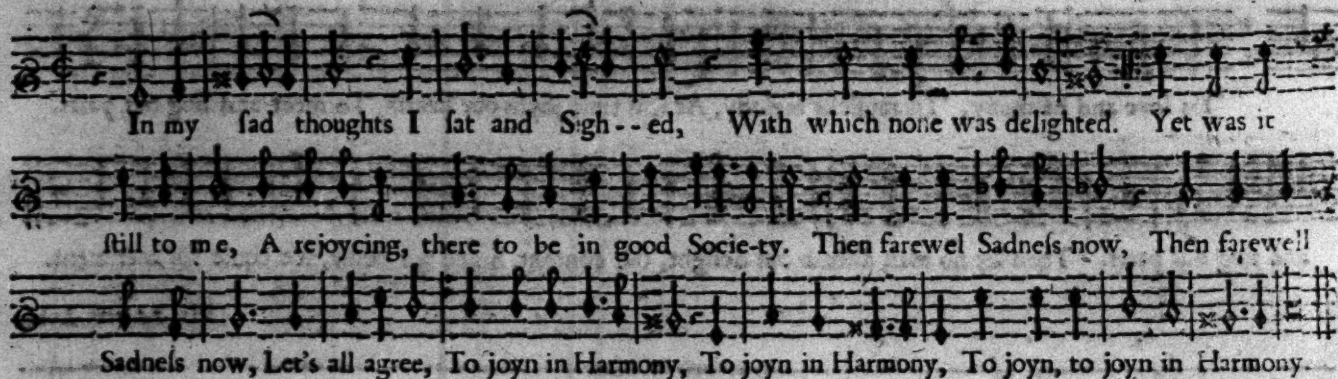
and sing our parts. Then let no man disturb our delight, our content, Since we come, we come for meriment.

Mr. Marsh. Lark.



BASSUS.



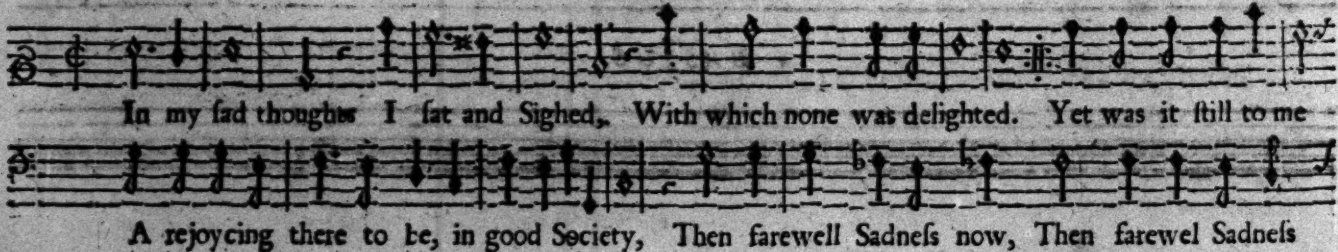


In my sad thoughts I sat and Sigh--ed, With which none was delighted. Yet was it
still to me, A rejoycing, there to be in good Socie-ty. Then farewell Sadness now, Then farewell
Sadness now, Let's all agree, To joyn in Harmony, To joyn in Harmony, To joyn, to joyn in Harmony.

A. 3. Voc.

BASSUS.

Leno. Hodemonte.



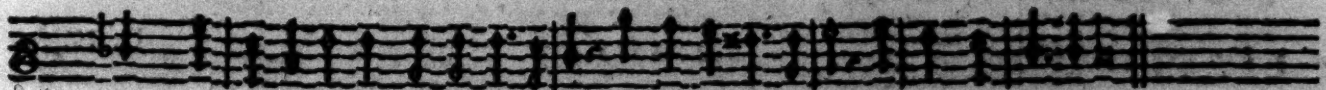
In my sad thoughts I sat and Sighed, With which none was delighted. Yet was it still to me
A rejoycing there to be, in good Society, Then farewell Sadness now, Then farewell Sadness



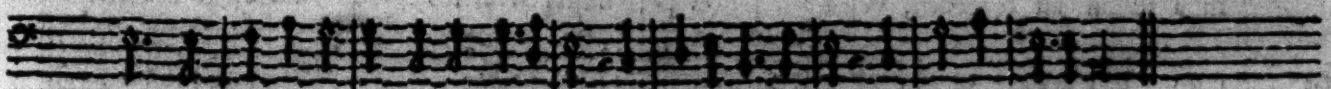
In my sad thoughts I sat and Sighed, With which none was delighted. Yet was it still to



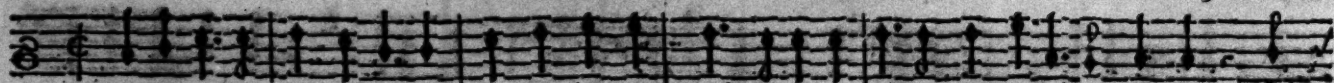
me, A rejoycing, there to be in good Socie-ty. Then farewell Sadness now, Then farewell Sadness



now, Let's all agree, To joyn in Harmony, To joyn in Harmony, To joyn in Harmony.



now, Let's all agree, To joyn in Harmony, To joyn in Harmony, To joyn in harmony.



In a Season all oppressed, With sad Sorrow; poor distressed, *Troilos* said unto his *Cressed*, Yield,



O! Yield thee, Sweet! and stay not; O, no, no, no, no, no, no, no, sweet Love I may not.

A. 3. Voc.

BASSUS.

Dr. Wilson.

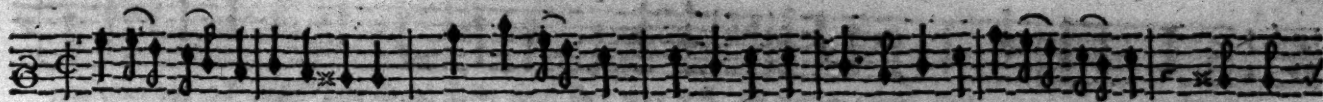


In a season all oppressed, With sad Sorrow poor distressed *Troilos* said unto his *Cressed*, Yield, O!



Yield thee, Sweet! and stay not: O! no, no, no, no, no, no, no, sweet Love, I may not.

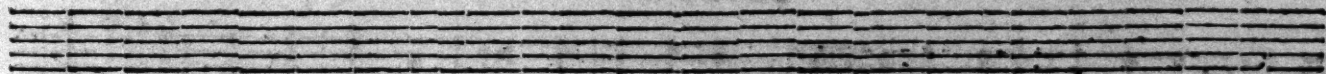
In



In a season all oppressed, With sad Sorrow, poor distressed Troilos laid unto his Cressed, Yield, O!

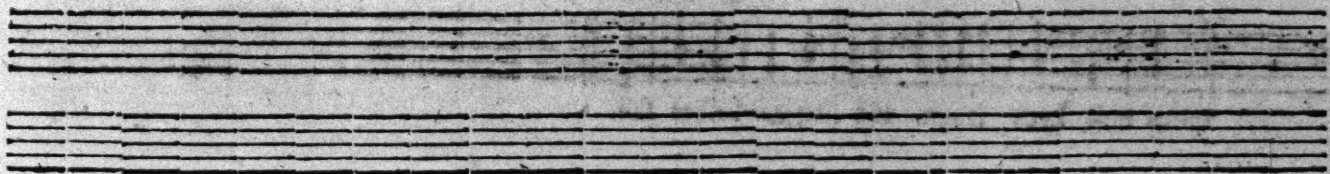


Yield thee, Sweet! and stay not; O! no, no, no, no, no, no, no, no, no, sweet Love, I may nat.



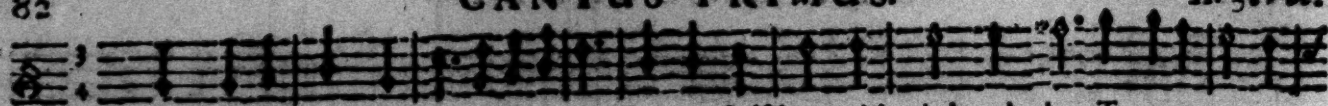
BASSUS.

Dr. Wilson.



CANTUS PRIMUS.

A. 3. Voc.



Now we are met, let's merry merry be, For one half hour with mirth and glee, To recreate our



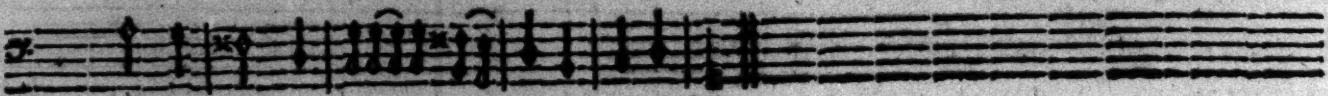
Spirits dull, Let's laugh and sing our bellies full.

BASSUS.

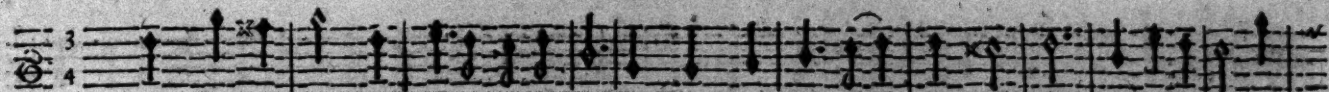
Mr. Simon Ives.



Now we are met let's merry merry be, For one half hour with mirth and glee, To recreate our



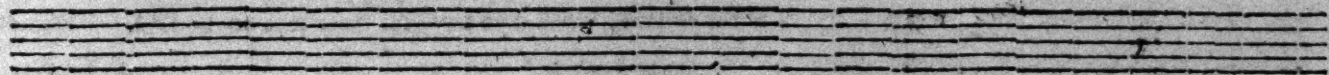
Spirits dull, Let's laugh and sing our bellies full.



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Spirits dull, Let's laugh and sing our bellies full.



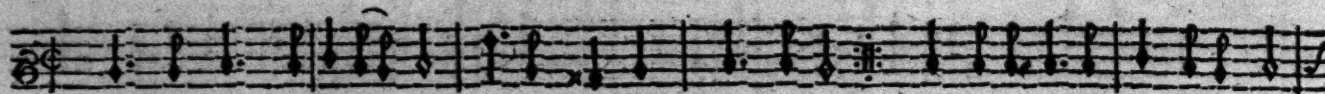
BASSUS.

Mr. Simon Ives.



H

From



From the fair *Lavenian* Shore, I your Markets come to store } Such is the Sacred hunger of Gold:
Mufe not though fo far I dwell, And my Wares come here to fell. }



Then come to my Pack, while I cry, what d'ye lack, what d'ye buy, for here it is to be fold.

A. 3. Voc.

BASSUS.

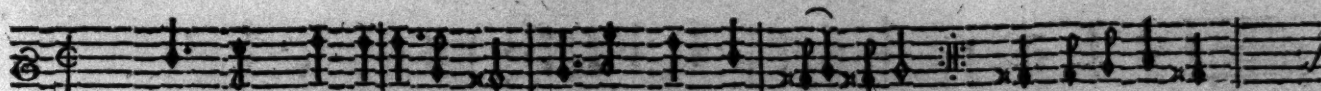
Dr. Wilson.



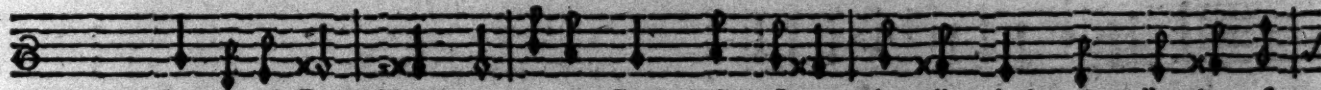
From the fair *Lavenian* Shore, I your Markets come to store } Such is the Sacred
Mufe not though fo far I dwell, And my Wares come here to fell. }



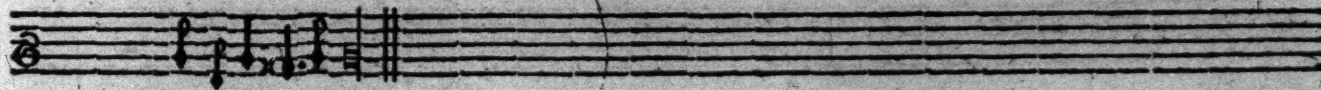
hunger of Gold, Then come to my Pack, while I cry, what d'ye lack, what d'ye buy for



From the fair *Lavenian* Shore, I your Markets come to store, { Such is the Sacred
Muse not, though so far I dwell, And my Wares come here to sell. }

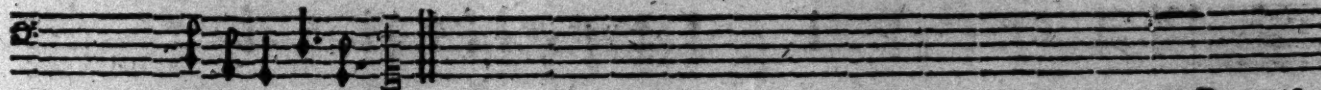


hunger of Gold: Then come to my Pack, While I cry, what d'ye lack, what d'ye buy, for



here it is to be sold.

BASSUS.



here it is to be sold.

Dr. Wilson.

I have Beauty, Honour, Grace, Fortune, Favour, Time and Place,
And what else thou would'st request, Even the thing thou likest best.
First let me have but a touch of thy Gold:

Then come to me Lad,
Thou shalt have, what thy Dad
Never gave, for here it is to be sold.

H 2

Gather

CANTUS PRIMUS.

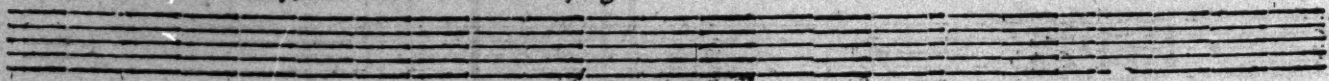
A. 3. Voc.



Gather your Rose-buds whilst you may, old Time is still a flying, And that same Flower that



smiles to day, to-morrow will be dying.



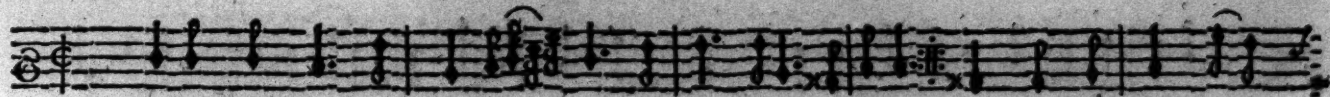
BASSUS.



Gather your Rose-buds whilst you may, old time is still a flying, And that same Flower that



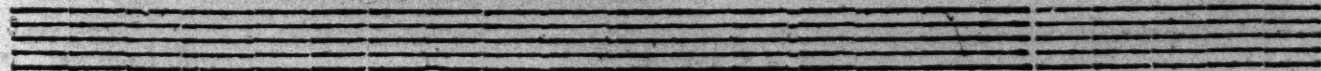
Smiles to day, to-morrow will be dying.



Gather your Rose-buds whilst you may, old Time is still a flying, And that same Flower that



smiles to day, to-morrow will be dying.

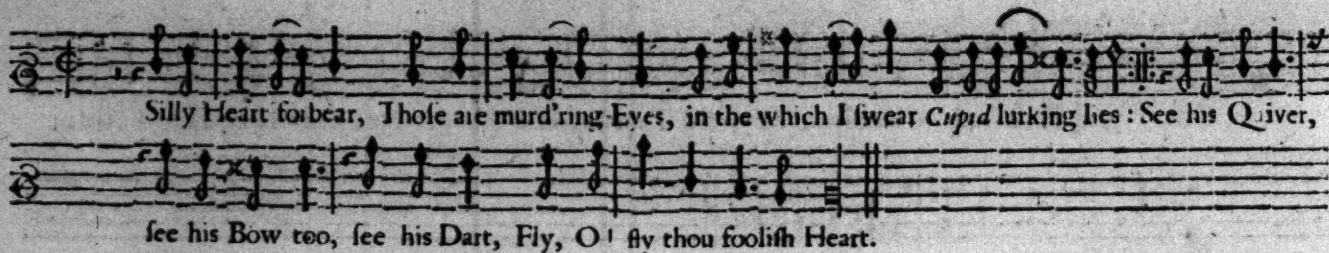
*BASSUS.*

That Age is best which is the first,
While Youth and Blood is warmer,
Expect not then the last and worst,
Time still succeeds the former.

Then be not coy, but use your time,
And whilst you may, go marry:
For having once but lost your prime,
You may for ever tarry

H 3

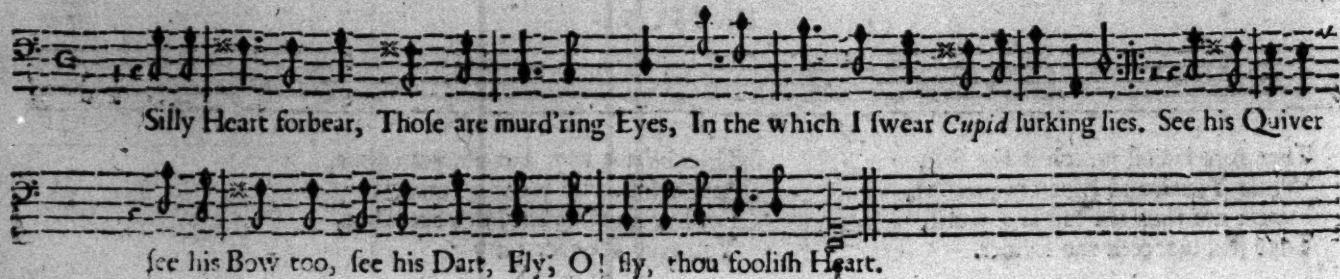
Silly



Silly Heart forbear, Those are murd'ring Eyes, in the which I swear *Cupid* lurking lies : See his Quiver,
 see his Bow too, see his Dart, Fly, O ! fly thou foolish Heart.

B A S S U S.

Mr. Nich. Lameaire.



Silly Heart forbear, Those are murd'ring Eyes, In the which I swear *Cupid* lurking lies. See his Quiver
 see his Bow too, see his Dart, Fly; O ! fly, thou foolish Heart.



Silly Heart, forbear, Those are murd'ring Eyes, In the which I swear *Cupid* lurk--ing lies. See his



Quiver, See his Bow too, see his Dart, Fly, O! fly, thou foolish heart.

BASSUS.

Mr. Nich. Lanmeare.



Greedy Eyes take heed, They are scorching Beams,
Causing Heart to bleed, and your Eyes spring Streams:
Love lies watching, with his Bow bent, and his Dart,
For to wound both Eyes and Heart.

Think and gaze your fill, foolish Heart and Eyes,
Since you love your Ill, And your Good despise,
Cupid shooting, *Cupid* darting, and his Hand
Mortal Powers cannot withstand.

CANTUS PRIMUS.

A. 3. Voc.



How happy art thou and I, that never knew how to love, there's no such Blessings here beneath, what



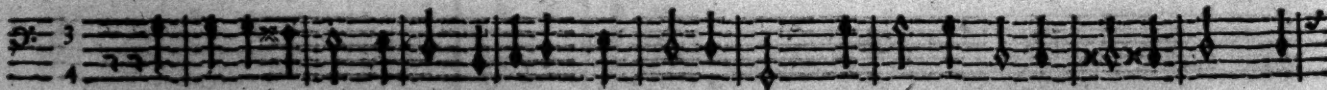
e're there is a--love: 'Tis liberty, 'tis liber--ty, that every Wise Man loves.



A. 3. Voc.

BASSUS.

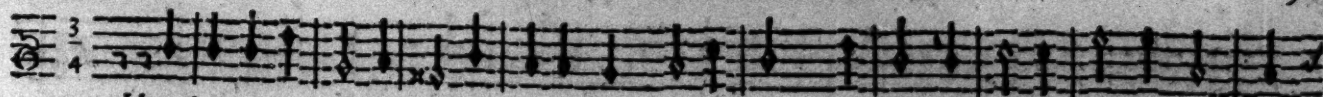
Mr. Henry Lewis



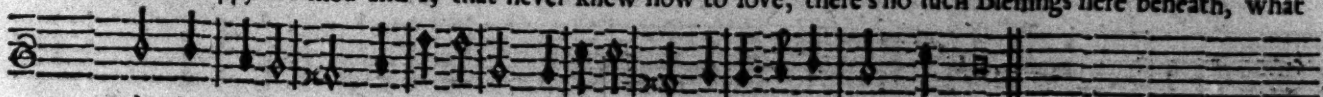
How happy art thou and I, that never knew how to love, there's no such Blessings here beneath, what



e're there is a--love: 'Tis li-ber-ty, 'tis li-ber-ty, that e-ve-ry Wise Man loves.



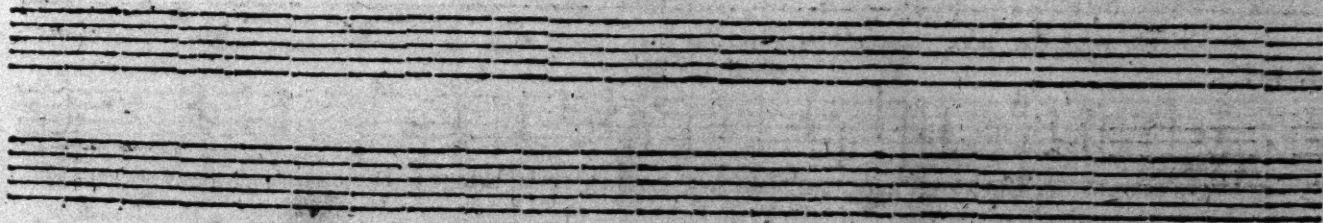
How happy art thou and I, that never knew how to love, there's no such Blessings here beneath, what



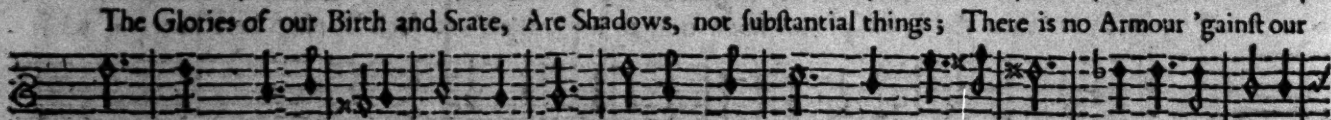
e're there is a-bove : 'Tis li-ber-ty, 'tis li-ber-ty, that e-ve-ry Wise Man loves.

BASSUS.

Mr. Henry Lewis



The



The Glories of our Birth and State, Are Shadows, not substantial things; There is no Armour 'gainst our



fate, Death lays his I-cy Hands on Kings. Scepters and Crowns must tumble down, And in the Dust be

A. 3. Voc.

RASSUS.

Mr. Edw. Coleman.



The Glories of our Birth and State, are Shadows, not substantial things; There is no Armour 'gainst our



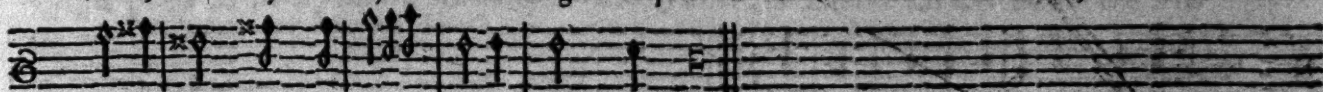
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The Glories of our Birth and State, are Shadows, not substantial things; There is no Armour 'gainst our



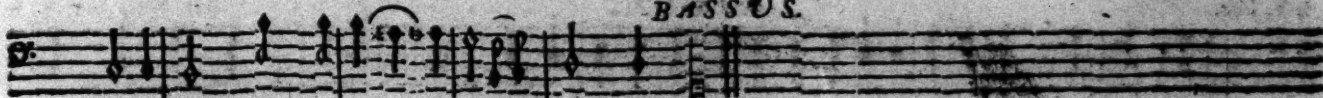
fate, Death lays his Icy Hands on Kings. Scepters and Crowns must tumble down, and in the Dust be



equal laid, With the poor crooked Scyth and Spade.

Mr. Edm. Coleman.

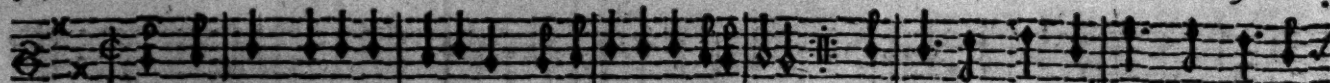
BASSUS.



equal laid, With the poor crooked Scyth and Spade.

Some Men with Swords may reap the Field,
And plant fresh Lawrels where they kill'd;
But their strong Nerves at last must yield,
They tame but one another still.

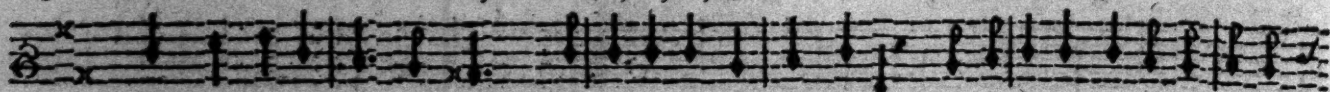
Early or late they bend to Fate,
And must give up their murmuring Breath,
Whilst the Pale Captive creep to death.



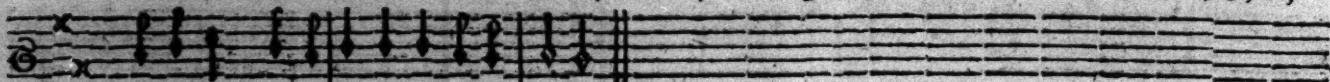
Here's a Health unto his Majetty, with a Fa, la, la, &c.

Con-ver-si-on to his E-ne-mies, with a Fa, la, la, &c.

{ And he that will not pledge his Health I



with him neither Wit nor Wealth, nor yet a Rope to hang himself, with a Fa, la, la, la, la, la, la,



la, la, la, with a Fa, la, la, &c.

A. 3. Voc.

BASSUS.

Mr. John Savile.



Here'r a Health unto his Majetty, with a Fa, la, la, la, la, la, la,

Con-ver-si-on to his E-ne-mies, with a Fa, la, la, la, la, la, la,

{ And he that will not pledge this

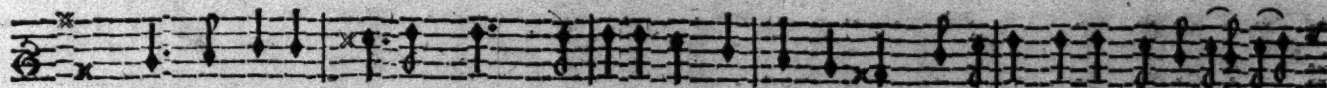


Health, I wish him neither Wit nor Wealth, nor yet a Rope to hang himself, with a Fa, la, la, la,

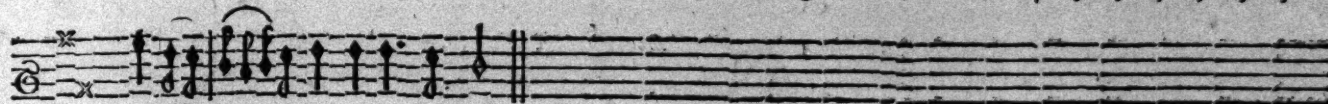


Here's a Health unto his Majesty, with a Fa, la, la, &c.
 Con-ver-si-on to his E-ne-mies, with a Fa, la, la, &c.

{ And he that will not pledge his Health I



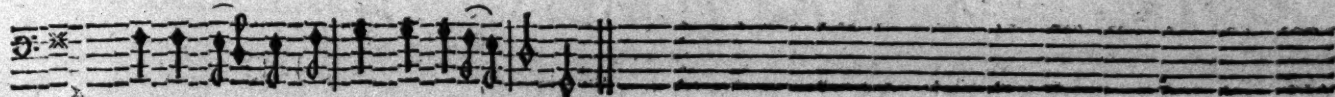
with him neither Wit nor Wealth, nor yet a Rope to hang himself, with a Fa, la, la, la, la, la, la,



la, la, with a Fa, la, la, la, &c.

BASSUS.

Mr. John Savile.



la, la, la, with a Fa, la, la, la, la, la,

I

THE FOLLOWING IS A SUMMARY OF THE RECORDS OF THE
 DEPARTMENT OF THE INTERIOR FOR THE YEAR 1900

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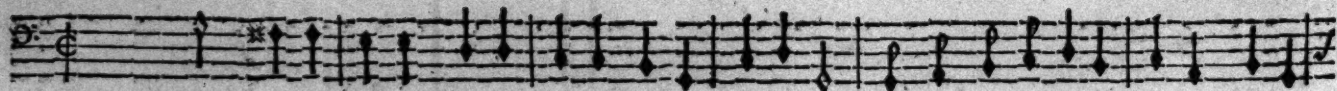
THE FOLLOWING IS A SUMMARY OF THE RECORDS OF THE
 DEPARTMENT OF THE INTERIOR FOR THE YEAR 1900

Twelve Selected

ENGLISH CATCHES

A. 3. Voc.

Composed by sundry AUTHORS.



Come follow, follow, follow, follow, follow, follow me, Whither shall I follow, follow, follow,



whither shall I follow, follow thee, To the Willow, Willow, Willowv, to the Willowv, Willowv tree.

Mr. John Hiliou.

A. 3. Voc.

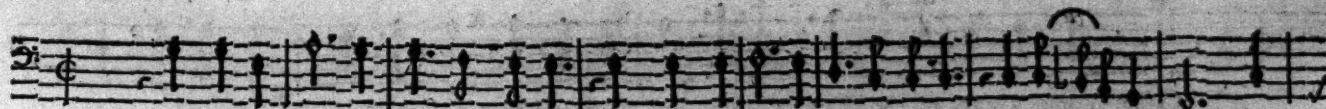


Hey downn, downn, downn, a downn, hey downn, downn derry, shall I go vvith my true Love novv

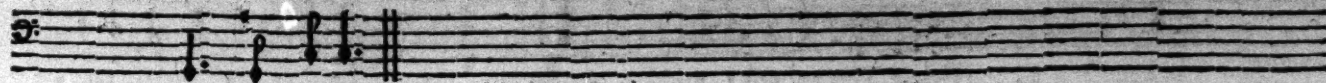


over the Ferry, and kifs her Rosy syweet Lips, until I am vveary, vvith a

Mr. Edmund Nelbam.



A Boat a Boat hast to the Ferry, For we'll go over to be merry, to laugh, and sing, and



drink old Sherry.

Mr. Thomas Holmes.



Come follow me merrily, merrily, Lads, come follow me merrily, Ah! And we will sing Sol, fa, fa,



sol, fa, fa, fa, sol, sol, fa, Put sol before la, and fa after mi, sol, la, mi, fa, mi, la, mi, fa.

Mr. Edmund Nelham.

Crane



Come, come away, to the Tavern I say, For now at home 'tis washing day ; leave your prittle



prattle, and fill us a Pottle, You are not so wise as *Aristotle* : Drawer come away, Let's make it Holy-



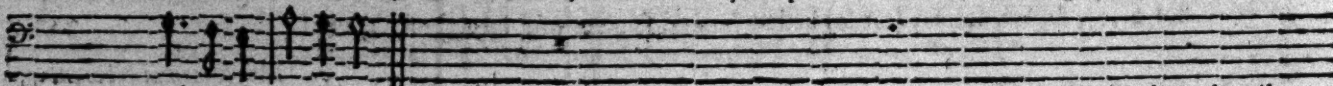
day. Anon, anon, anon Sir, what is't you say.

A. 2. Voc.

Mr. John Hilton.



I drink this Cup to you, Sir heartily ; and drink your part with a Heart willingly, then so shall vve



both agree merrily.

Mr. Edmund Nelham

A. 3. Voc.

101



Ding, ding, ding, dong Bell, Ding, ding, ding, dong Bell; Oh cruel death! that stopt the breath of



him I lov'd so well; A lack and well away, 'tis a heavy day, as ever us befel, Then for his sake, some



order let us take, that we may ring his Knell, ding, dong.

Mr. Stoner.

A. 3. Voc.



Fa, la, la, la, la, la, Fa, la, la, --- Fa, la, la, --- liro, Fa, la, la, --- Fa, la, la, --- Fa, la, la, ---



--- liro, Fa, la, la, - - - - la, - - - - liro.

Mr. Simon Ives.



Now my lads, now my lads, now let's be merry, Here is old Charingo, Syder and Perry, Then let



us dance, and sing, down, dovvn, dovvn, der-ry.



A. 3. Voc.



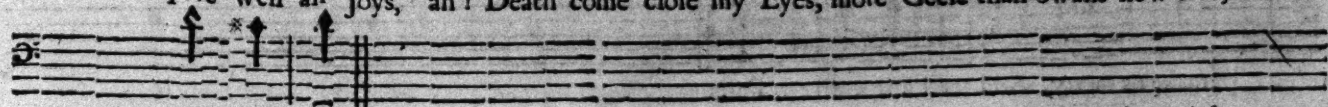
The silver Syvan vvho living had no note, Till Death approch'd unlock'd her filent Throat,



Leaning her Breast against the Reedy Shore, Thus sung her first and last, and sung no more :



Fare well all Joys, ah! Death come close my Eyes, more Geese than Swans now live, more



fools than wife.

Mr. John Smith.



A. 3. Voc.



Come follow, follow me, come follow, follow me, And we will to the Tavern go, with mirth



and merry glee, we'll each Man take his Cup, what ever us befall, and we will drink all up, all

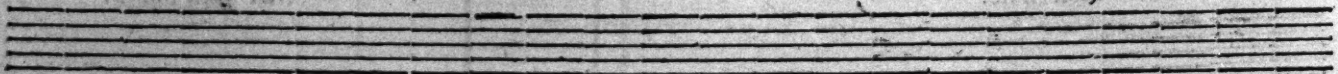


up, and for another call, Then let us merry be : be merry my noble hearts; For a Cup of old Sherry, will



make us merry, And we'll sing well our Parts.

Mr. John Hilton.



A. 3. Voc.



Have you any work for a Tinker, Mistress? old Brass, or Pots, or Kettles, I'll mend them all with a



tink very tink, and never hurt your Metels: First let me have but a touch of your Ale, 'twill steel me

A, 3. Voc.

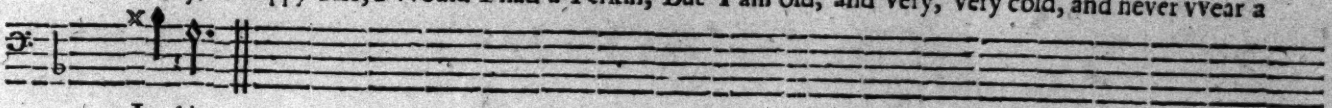
105



'gainst cold Weather; or Tinkers Freez, or Vintners Lees, or Tobacco, choose you whether; But of your

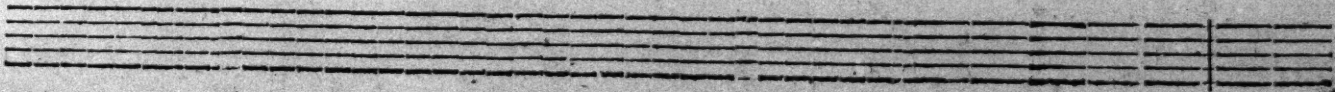
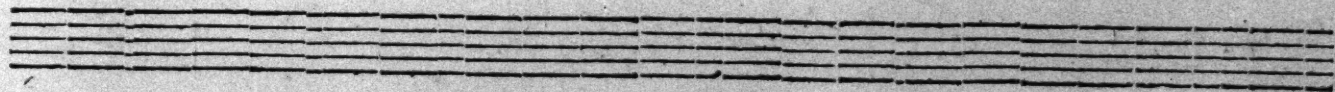


Ale, your nappy Ale, I vould I had a Ferkin, But I am old, and very, very cold, and never vwear a



Jer-kin.

Mr. Edm. Nelham.



10

THE FIRST PART OF THE HISTORY OF THE
REIGN OF HENRY THE SECOND

IN THE YEAR OF OUR LORD ONE THOUSAND
AND SEVENTY TWO

BY JOHN GOWER

IN THE YEAR OF OUR LORD ONE THOUSAND
AND SEVENTY TWO

IN THE YEAR OF OUR LORD ONE THOUSAND
AND SEVENTY TWO

IN THE YEAR OF OUR LORD ONE THOUSAND
AND SEVENTY TWO

FOURTEEN

ITALIAN SONGS

COMPOSED BY

GIOVANNI GIACOMO CASTOLDI DA CARRAVAGGIO.

K

CANTUS PRIMUS.

A. 3. Voc.

She that loves me for my self, For affections, not base pelf,

Onely She, onely she, yea



onely she deserves to be belov'd of me.

*BASSUS.**Di Gio. Giac. Gastoldi.*

She that loves me for my self, For affection, not base pelf,

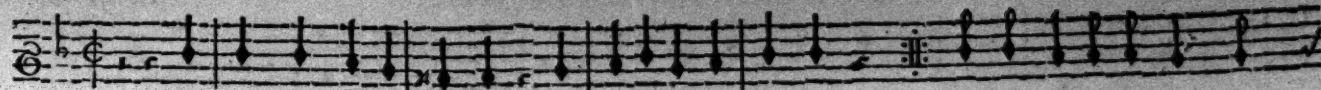
Onely She, onely She, yea



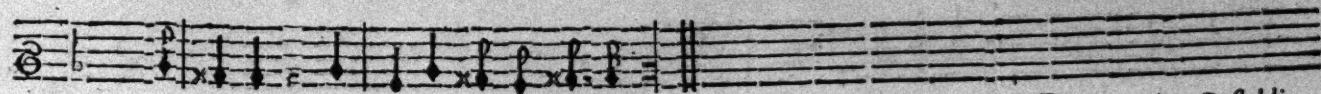
onely she, deserves to be belov'd of me.

Di Gio. Giac. Gastoldi.

She

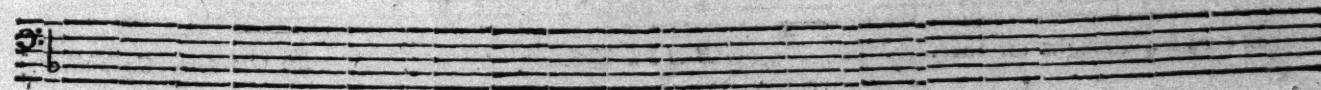


She that loves me for my self, For affection not base pelf, Onely She, onely She, yea



onely She, deserves to be belov'd of me.

Di Gio. Giac. Gastoldi.

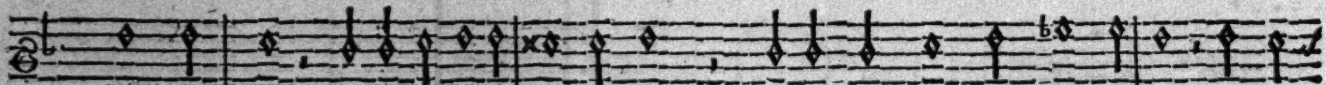
BASSUS.

She that loves me with resolve,
Ne're to alter, till dissolve,

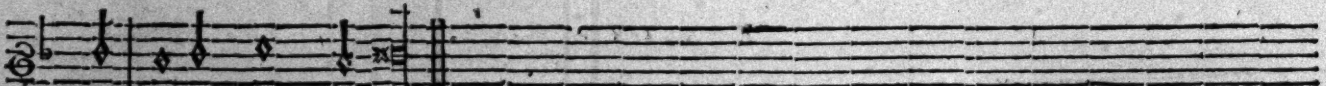
Onely She, onely She, yea onely She,
Deserves to be belov'd of me.



Wert thou yet fairer then thou art, which lies not in the power of Art, Or hadst thou in thine



eyes more darts, Then *Cupid* ever shot at hearts, Yet if they were not thrown at me, I would



not cast a thought on thee.

BASSUS.

Di Gio. Gioc. Castoldi.



Wert thou yet fairer then thou art, which lies not in the power of Art, Or hadst thou in thine eyes more

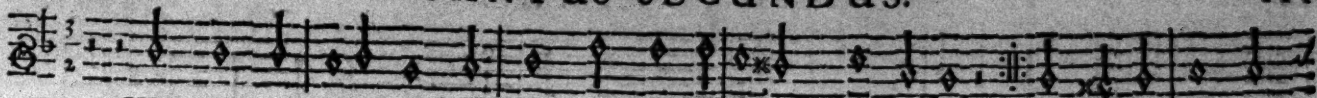


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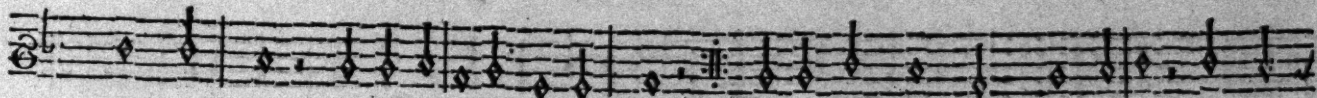
A. 3. Voc.

CANTUS SECUNDUS.

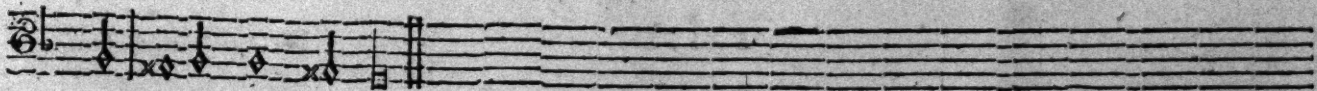
III



Wert thou yet fairer then thou art, which lies not in the power of Art, Or hadst thou in thine



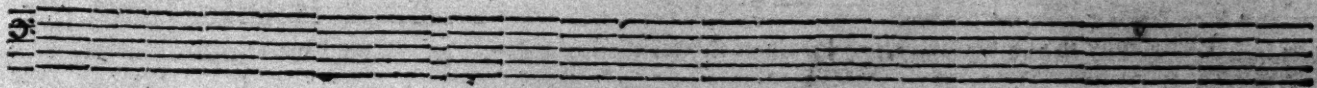
eyes more darts, Then *Cupid* ever shot at hearts, Yet if they were not thrown at me, I would



not cast a thought on thee.

BASSUS.

Di Gio. Gioc. Castoldi.

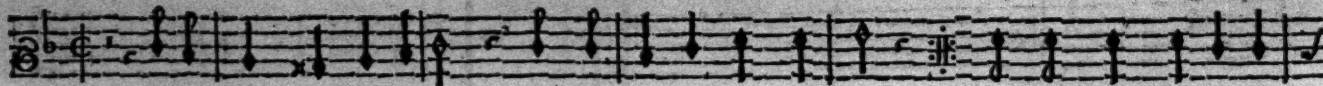


I'de rather marry a disease
Then court a thing I cannot please,
She that would cherish my desires,
Must court my flames with equal fires,
Would you know what that will be,
I'll then love you when you love me.

K 3

CANTUS PRIMUS.

A. 3 Voc.



Phillis why should we delay, Pleasures shorter then the day, Could we which we never



can, Stretch our life beyond three span, Beauty like a shadow flies, And our youth before us dies

BASSUS.

Di Gio. Giac. Gastoldi.



Phillis why should we delay, Pleasures shorter then the day, Could we which we never



can, Stretch our life beyond three span, Beauty like a shadow flies, And our youth before us dies.

Take



Philis why should we delay, Pleasures shorter than the day, Could we which we never



car, Stretch our life beyond three span, Beauty like a shadow flies, And our youth before us dyes.



BASSUS.

Di Gio. Giac. Gastoldi.



Or would Youth and Beauty stay,
Love has wings and vwill avay,
Love has swifter wings than time,

Changing Love too oft does chime,
Gods that never change their state,
Very oft their love and hate.



Take O take those lips away, That so sweetly were forsworn, And those eyes that break of days



Light that do mislead the morn, But my kisses bring a - gain, Seals of Love though seals in vain:



But my kisses my kisses bring again. Seals of Love though seals in vain.

BASSUS.

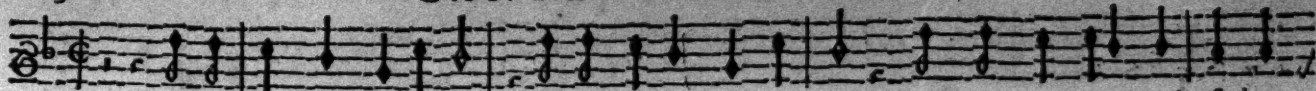
Di Gio. Giac. Castoldi.



Take O take those lips away, That so sweetly were forsworn, And those ey^e that break of days,



Light that po mislead the morn, But my kisses bring a - gain, Seals of Love though seals in vain,



Take O take those lips away, That so sweetly were forsworn, And those eyes that break of days



Light that do mislead the morn, But my kisses bring a - gain, Seals of Love though seals in vain:



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BASSUS.

Di Gio. Gioc. Castoldi.



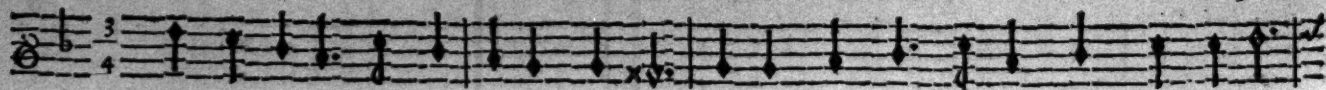
But my kisses my kisses bring again. Seals of Love though Seals in vain.

Hide, O! hide those hills of snow,
That thy frozen blossom bears,
On whose tops the pinks that do grow
Are yet of those April wears.

But first, set my heart free,
Bound in icy chains by thee,
But first, set my heart, set my heart free,
Bound in icy chains by thee.

CANTUS PRIMUS.

A. 3. Voc.



Sray, stay, O stay that heart I vow 'tis mine, ravish'd from hence by her whose parts divine,



Inchanted it and sent the woful No : which took't away, and fill'd it's place with woe.

BASSUS.

Di Gio, Giac. Gastoldi.



Stay, stay, O stay that heart I vow 'tis mine, ravish'd from hence by her whose parts divine



Inchanted it, and sent this fatal No: which took't away, and fill'd its place with woe.

Stay,



Stay stay, O stay, that heart I vow 'tis mine, Ravish'd from hence by her whose parts divine



Inchanted it, and sent this woful No: which took't away, and fill'd its place with woe.

BASSUS.

Di Gio. Gioc. Castoldi.



O hold it fast, I come, yet let it fly,
I cannot move 'tis pity both should dye,
Farewel, Farewel my heart I've pleas'd mine eyes,
Thou being lost, sees thee her Sacrifice,

Ah!



Bright Aurelia I do owe, ♪:

All the woe which I do know.

To those



glorious looks alone, Though y'are unrelenting stone, The quick lightning from your eye, Did with force me



Sacrifice, My unweary harmless heart, and now you glory in my smart.

BASSUS.

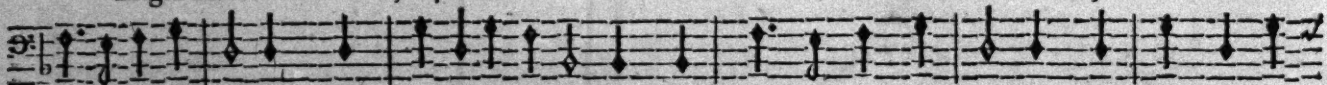
Di Gio. Giac. Castoldi.



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Sacrifice, My unweary harmless heart, and now you glory in my smart.

BASSUS.

Di Gio. Giac. Castoldi.



Sacrifice, My unwary harmless heart, and now you glory in my smart.

How unjustly you do blame, - - -
 That pure flame, which from you came,
 Vext with what your selves made burn,
 Your Scorns tinder dit it turn,

The least Spark now Love can call,
 That doth fall as on the small
 Scorcht remainder of my heart,
 Will make it burn in every part.

L

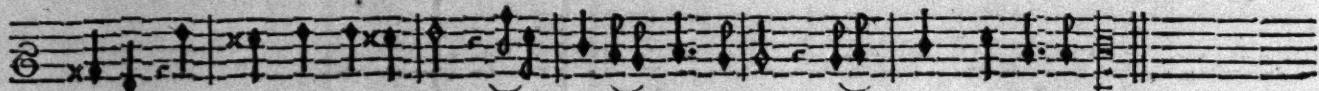
Ah



Ah ! my fair, ah ! come behold me, How I pine away for thee, For too hard is me the horrible



Smart, which you cause to my poor heart, You force me, you tye me, you wound me you vex me, you



kill me, Ah ! ah ! most cruel fair, Ah ! I die in despair, Ah ! ah ! most cruel fair.

BASSUS.

Di Gio. Giac. Gastoldi.



Ah ! my fair ah ! come behold me, How I pine away for thee, For too hard is me the horrible



Smart, which you cause to my poor heart. You force me, you tye me, you wound me, you vex me, you



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BASSUS.

Di Gio. Giac. Castoldi.

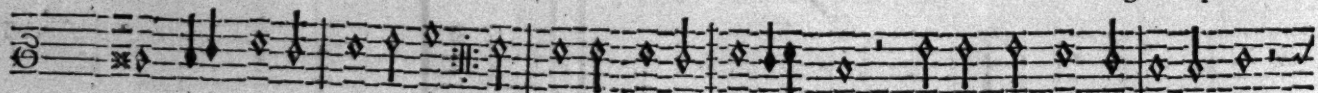


kill me, Ah! ah! most cruel fair, Ah I die in despair, Ah! ah! most cruel fair.

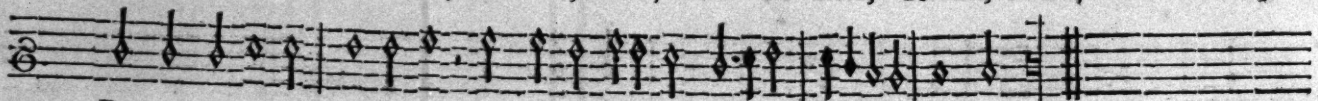
CANTUS PRIMUS.

A. 3. *Voc.*

Bring back my comfort and re - - turn, For well thou knowest that I in such a vig'rous passion



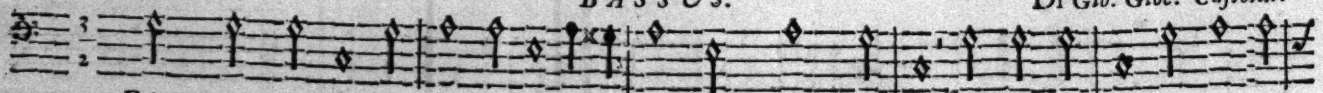
burn, That missing thee I die, Return, return, insult no more, Return, return, insult no more,



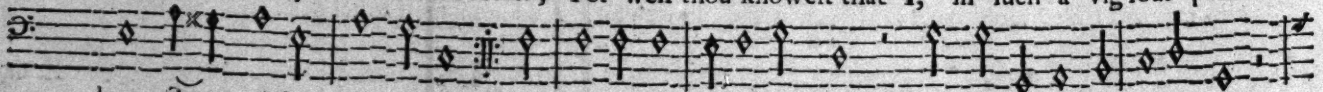
Return, return and me restore, To those sequestred joys I had before.

BASSUS.

Di Gio. Gioc. Castoldi.



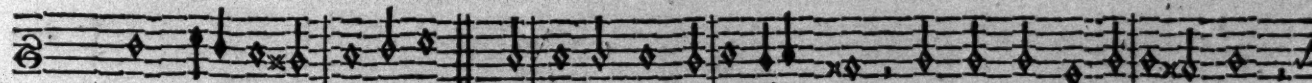
Bring back my comfort and return, For well thou knowest that I, in such a vig'rous passion



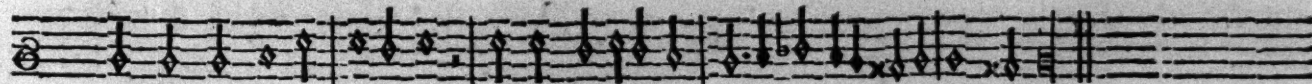
burn, That missing thee I die, Return, return, insult no more, return, return, insult no more,



Bring back my comfort and re - - turn, For well thou knowest that I in such a vig'rous passion



burn, That missing thee I die, Return, return, insult no more, Return, return, insult no more,



Return, return and me restore, To those sequestred joys I had before.

BASSUS.

Di Gio. Gioc. Casto! di.



Return, return and me restore, To those sequestred Joys I had before.

Absence in most, that quencheth love,
And cools this warm desire,
The ardour of my heart improve,
And makes the flame aspire,

The Maxime therefore I deny,
The Maxim therefore I deny,
And term it though a Tyranny,
The Nurse to Faith, to Love, to Constancy.

CANTUS PRIMUS.

A. 3. Voc.



Onely joy now here you are, Fit to hear and ease my care, Take me to thee, Give thee to me, No, no my



dear let be, Let my wispering voice obtain, Sweet reward for sharpest pain, Night hath clos'd all in her



Cloke, Twinkling Stars Loves thoughts provoke, Danger hence good care doth keep, Jealousie it self doth sleep



Take me to thee, Give thee to me, No, no, my Dear let be.

BASSUS.

Di Gio. Giac. Gastoldi.





Onely joy now here you are, Fit to hear and ease my care, Take me to thee, Give thee to me, No, no, my



Dear let be, Let my whis'pring voice attain, Sweet reward for sharpest pain Night hath clos'd all in her



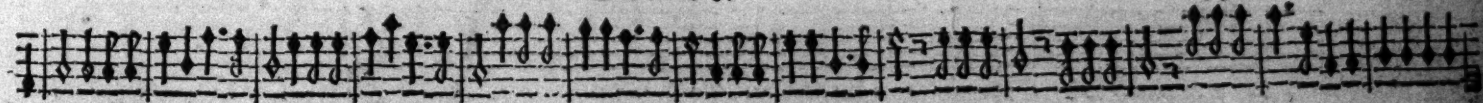
Cloak, Twinkling Stars, Love thoughts provokes, Danger hence good care doth keep, Jealousie it self doth sleep,



Take me to thee, Give thee to me, No, no, my Dear let be.

BASSUS.

Di Gio. Giac. Gastoldi.



CANTUS PRIMUS.

A. 3. Voc.



O Sovereign of my joy, Triumpher of anoy, Star of my desire, And sweet fire, For in whose shining



eyes, Are lights of *Cupid's* skies, And whose voice when it speaks, All sense afunder breaks? Whose heav'nly



voice is such, That hearts doth touch.

BASSUS.

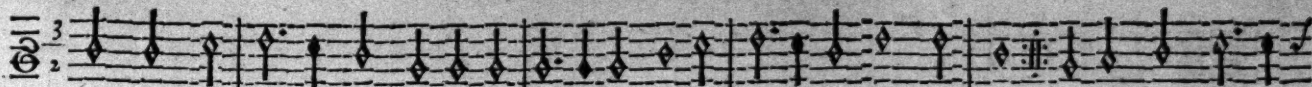
Gio. Gioc. Castoldi.



O Sovereign of my joy, Triumpher of annoy; Star of my desire, And sweet fire, For in whose shining



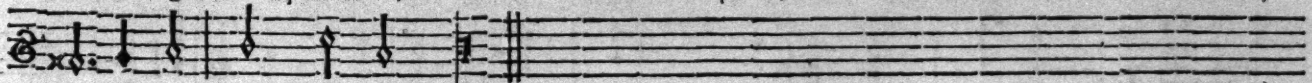
eyes, Are lights of *Cupid's* skies, And whose voice when it speaks, All sense asunder breaks ? Whose heav'nly



O Sovereign of my joy, Triumpher of anoy, Star of my desire, And sweet fire, For in whose shining



eyes, Are lights of *Cupid's* skies, And whose voice when it speaks, All sense asunder breaks ? Whose heav'nly



voice is such, That hearts doth touch.

BASSUS.

Gio. Gioc. Castoldi.



voice is such, That hearts doth touch.

And in whose body is, Each character of Bliss,
Full of true delight, Pure and bright,
My Dear when shall it be, That I thine eyes shall see,
And that my greedy ear, thy heavenly voice may hear,
Let be betwixt thee and me, A harmony.



In the merry month of *May*, on a morn by break of day, Forth I walkt the Wood so wide,



when as *May*, was in her pride. There I spied all alone, *Phillida* and *Co-ri-don*, Much ado there



was so hot, he did love, but she could not, he said his love was all true, she said none was false to you.

BASSUS.

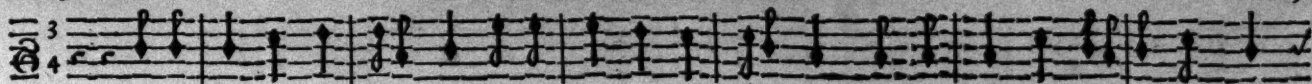
Di Gio. Giac. Gastoldi.



In the merry month of *May*, on a morn by break of day, forth I walkt the Wood so wide,



when as *May* was in her pride. There I spied all alone *Phillida* and *Co-ri-don*, Much ado there



In the merry month of *May*, on a morn by break of day, Forth I walkt the Wood so wide



when as *May* was in her pride, There I spyed all alone, *Phillida* and *Cor-ri-don*, Much adoe there



was so hot, he did love but she could not, he said his love was all true, she said none was false to you.

BASSUS.

Di Gio. Giac. Gastoldi.



was so hot, he did love but she could not, he said his love was all true, she said none was false to you.

He said he had lov'd her long,
She said Love should take no wrong
Thereupon he would kiss her,
She said Maids must kiss no men
Till they kiss for good and all,

And for plighting Truth have call'd,
Then with many pretty Oaths,
Yea and nay, Faith and Troth,
Love which long had been deluded,
Was with kisses sweet concluded.

CANTUS PRIMUS.

A. 3 Voc.



Since Love hath in thine and my eye kindled a holy flame, What pity 'twere to let it dye, What fin to



quench the same, The Stars that seem extinct by day, Dis - close their flames at night, And in a Sable



sense, con - vey, Their Loves in beams of Light.

BASSUS.

Di Gio. Giac. Gastoldi.



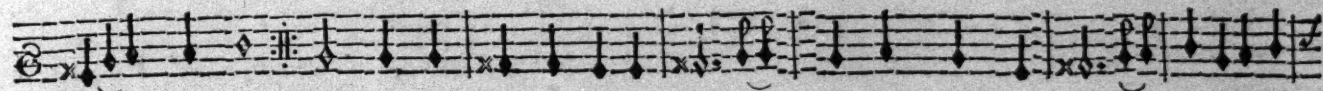
Since Love hath in thine and my eye, kindled a holy flame, What pity 'twere to let it dye, What fin to



quench the same, The Stars that seem extinct by day, Dis - close their flames at night, And in a Sable



Since Love hath in thine and my eye, kindled a holy flame, What pity 'twere to let it dye What sin to



quench the same, The Stars that seem extinct by day, Dis- close their flames at night, And in a Sable



senle, con-vey, Their Loves in beams of Light.

BASSUS.

Di Gio. Giac. Castoldi.



senle, con-vey their Loves in beams of Light.

If thou perceiv'st thy flame decay, Come light thine Eyes at mine
And when I feel mine wast away, I'll take new fire from thine,
Thus white we shall preserve from wast, the flame of our desire,
No Vestal: shall maintain more chaste, Or more immortal fire.

M

CANTUS PRIMUS.

A. 3. Voc.

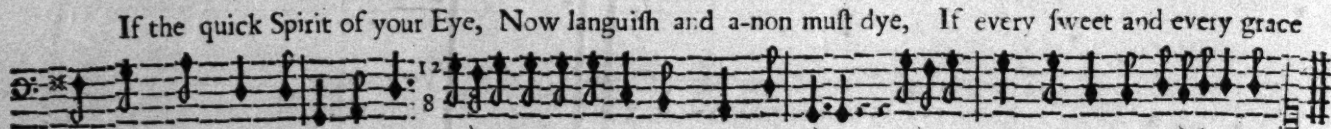


Must flie from that forsaken face, Then Ce-li-a let us reap our joys, E're Time such goodly Fruit destroys.

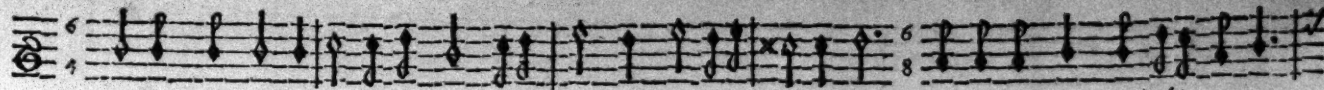


BASSUS.

Di Gio. Giac. Gastoldi.



Must flie from that forsakee face, Then Ce-li-a let us reap our joys, E're Time such good Fruit destroys.



If the quick Spirit of your Eye, Now anguisht and a-non must dye, If every sweet and every grace,



Must fly from that forsaken face, Then Ce-li-a let us reap our joys, Ere Time such goodly Fruit destroys.

BASSUS.

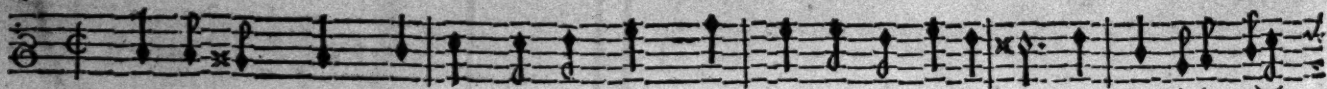
Di Gio. Giac. Castoldi.



Or if that golden Fleece must grow,
For ever free from aged Snow,
If those bright Suns must know no shade,
Nor your fresh beauty ever fade,
Then Celia fear not to bestow,
What still is gather'd still must grow.

M 2

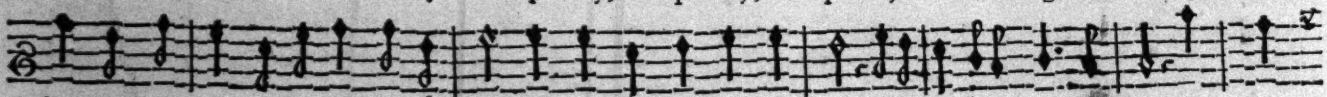
Make



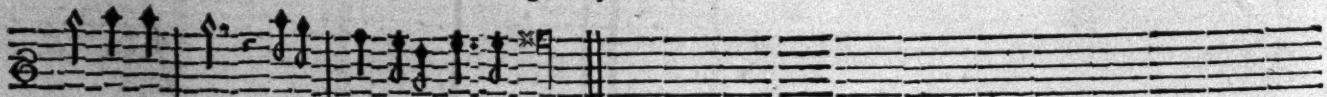
Make hast, O! Nymphs and fly, From this bank, though dry, On this Rivers side, And near those Trees



in th'air, To stay forbear, For if you not quickly, not quickly, not quickly are shunning, And if you not



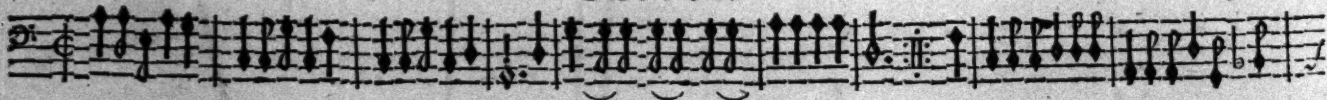
swiftly, not swiftly, not swiftly are running, Cupid hunts in this dale, Be sure he will not fail, To wound

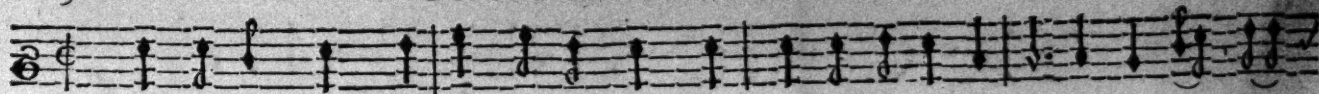


your tender heart, But shooting once a dart.

BASSUS.

Di Gio. Gioc. Castoldi.

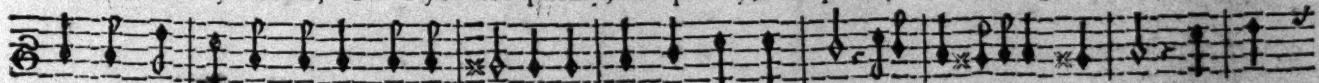




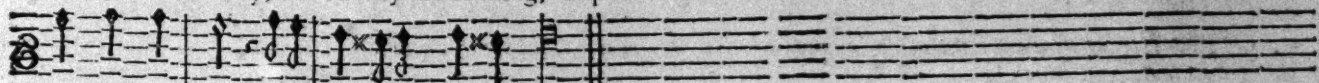
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BASSUS.

Di Gio. Gioc. Castoldi.



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2. <i>Of the Notes</i>	3	12. <i>Of the Systems</i>	20
3. <i>Of the Pricks</i>	5	13. <i>Of the Repeats</i>	21
4. <i>Of the Pauses</i>	6	14. <i>Of the Cliffs</i>	22
5. <i>Of the Signs of the Common Time</i>	7	15. <i>Of the Cliffs in respect of Voices</i>	24
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9. <i>Of the slower Sesquialtre</i>	14	19. <i>Of the Order of the Generation of the degrees.</i>	30
10. <i>Of the swifter Sesquialtre</i>	16	20. <i>Of the Intervals of the degrees</i>	32
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Of the twelve selected English Tunes, in three Parts, two Trebles and a Bass.

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2. <i>Cloris</i>	

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7. <i>From the fair Lavenian Shore</i>	84	7. <i>Ding, ding, ding, dong bell.</i>	101
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ERRATA.

E R R A T A.

Although the Fate of Books is as that of men
Vitiis nemo sine nascitur : optimus ille est
Qui minimis urgetur——









Yet what Σφάλματα of any moment have slipped, ought carefully be amended : especially in Musick, wherein they in no wise can be tolerated.

In the Epist. Dedicat. pag. 2. lin. 2. *r. gestienti* : lin. 4. *Momorum* : pag. 3. lin. 6. *diutissime, affatim.*

Pag. 24. Stav. 2. amend the Cliffs 3. and 4. thus 

Pag. 41. Stav. 1. after the the Notes 5. 13. and 23. put in stead of the *b moll.* or round, this *b sharp*, or *quadrate b*.

Pag. 66. before the Note 7. and pag. 67. before the Note 17. blot out the *b cancelled* ✖

Also Pag. 92. Stav. 4. after the Note 17. and Pag. 130. Stave 5. after the Note 3. blot out the  And Pag. 111. Stave 2.  Add in Pag. 77. after  And in Pag. 89. after  *single Bar.*  blot out this Repeat  the Note 10. this Note  Note 20. add this Note 




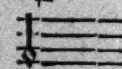
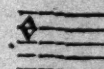

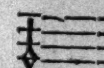

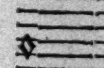
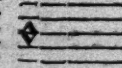
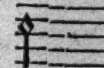

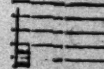
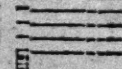


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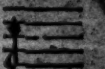
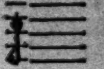
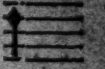
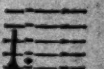
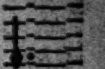
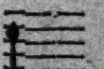

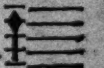
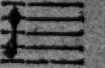
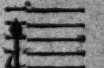
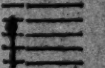
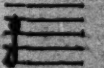


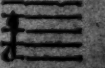
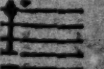
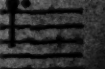
Correct the Cliffs thus :

Correct the Notes thus :

Pag. Stav. Not. Errat. Correct.

Pag.	Stav.	Errat.	Correct.
49	2		
53	2		
62	2. 3.		
63	2		
72	2		
78	4		
92	3		
101	2		

Pag.	Stav.	Not.	Errat.	Correct.
52	2	6		
59	1	6		
60	1	15		
63	2	1		
66	4	1		
70	1	2		
70	2	19		
73	1	23		

75	1	19		
75	2	19		
77	1	13		
78	3	21		
78	5	17		
79	5	2		
80	2	13		
80	2	15		
81	2	7		

Page No. Part Contr. Page Stave No. Part Contr.

100	4	2122	124	5	3
101	1	11	125	5	1
101	4	39	128	5	1
110	5	8	128	5	25
110	5	24	129	1	7
111	3	6	129	3	20
115	4	6	130	1	14 15
120	3	9	130	1	20
121	3	21	FINIS		

